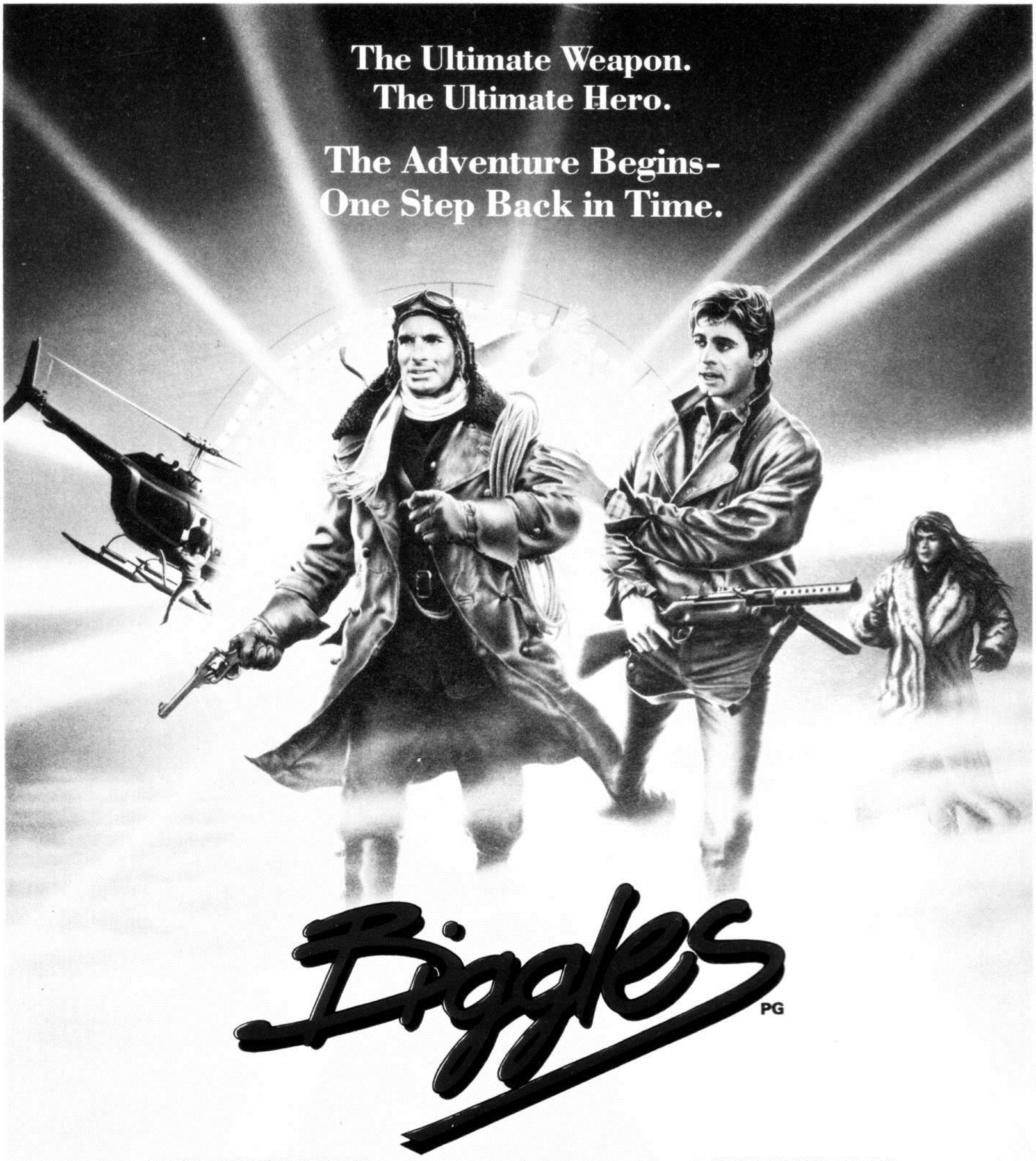
DOCTOR WHO
MAGAZINE™

MARVEL No 113 · JUNE 1986 U.S. CAN [redacted] · 75p

Jon Pertwee interview

- Season 1 Flashback
- Merchandise Report
- New Competition + Results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The Ultimate Hero.
The Adventure Begins-
One Step Back in Time.
Biggles
PG

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COMING NEXT MONTH. . .
It's double treat time again for *Doctor Who* fans next month! **Issue 114** contains eight extra colour pages and features include an interview with *Doctor Who* artist **Chris Achilleos**, illustrated with examples of his work, and **Caroline John.** Also in **issue 114** is the first of our Short Story Competition winning entries and *Inferno* is featured in the Archives. On sale from 12th June.

Also appearing in June is the ***Doctor Who Summer Special!*** The theme this summer is the historical stories, with features covering the different aspects of them, an interview with **Hugh David** – and an **exclusive photo feature** on the missing *Highlanders* episodes! On sale from 12th June also, so order your copies *now!*

Subscription details appear below.

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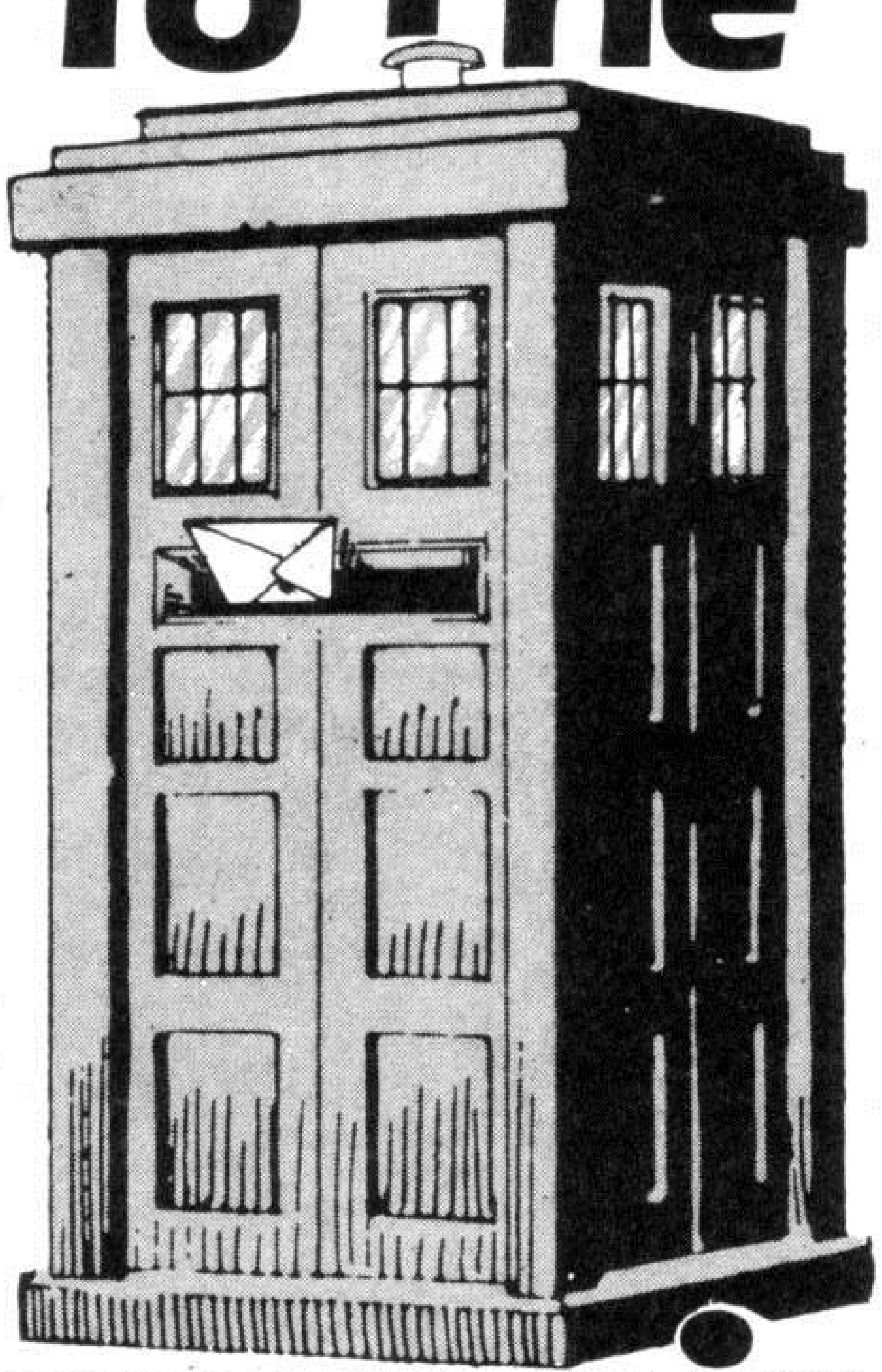
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

GREAT POSTER

I have been watching *Doctor Who* since Jon Pertwee's era and have collected the Target Book adaptations for many years. I have now collected all 103 from *The Daleks* to *The Twin Dilemma* and eagerly await the day when I will see *The Dalek Masterplan* novelised.

Other books I would like to see are *The Ambassadors of Death*, to complete the Pertwee era, and *The Pirate Planet, City of Death* and *Shada* to complete Tom Baker's era.

Doctor Who Magazine is great, I especially like the interviews and *Off the Shelf.*

The strip has matured a lot since *The Iron Legion* days, but just one thing, please make Frobisher get over his mono-morphia and change into a friendly Sontaran or something.

Thanks for the poster in **Issue 111**. It's great. Keep up the good work.

Mark Phippen,
Romsey,
Hants.

FACE-LIFT

May I congratulate all of you at **DWM** for resurrecting the magazine from a limp and lifeless state, to its former excellent standard.

Since **Issue 107, DWM** has gone through an almost complete face-lift, and this vast improvement shows.

Articles such as *The Moral Dilemma* and *At the Eleventh Hour* show just how much care and attention the writers have been giving their work.

These articles have been more informative and in-depth than previously, and have been put across more entertainingly to the reader than, for example *Comedy in Doctor Who.*

Articles such as *The Davros Tapes* are short but interesting, as was the *Victor Pemberton Interview* in **Issue 108.**

Also, the interviews are livelier, mainly due to the fact that they are in the centre pages, and so colour photographs accompany them. Compare the *Jacqueline Hill Interview* in **Issue 105,** to the *Sarah Sutton Interview* in **110.** Which one would you rather read? The former with the endless columns of writing and two black and white photos? Or the latter, with its abundance of photos and excellent layout? I know which one I'd choose!

The one item of the magazine that has always been of a high standard, come rain or shine, has been the comic strip. And I'm glad to say that it's still as entertaining as ever. The Doctor, Frobisher and Peri make an excellent trio!

With the advent of Steve Cook as designer, the magazine has taken on a more zestful approach; the new logos for *To The Tardis* and *Matrix Data Bank* are far better than any seen previously. Colour is also being used to its fullest extent, and we are therefore treated to more colour photographs than ever before, even though the amount of colour used is the same. The only reason there appears to be more colour is because it is being utilized properly.

While I'm on the subject of photos, since **Issue 100,** there have only been eight photographs featuring the gorgeous Janet Fielding! Personally, I think this is awful, so to compensate for the lack of Tegan photos there have been in the past year, could you please print a colour pin-up of her from the *Resurrection of the Daleks?*

Daniel Adams,
Tuebrook,
Liverpool.

No sooner said than done! Turn to the back page for our Tegan pin-up.

WORKS OF ART

Just before Christmas I read one of your articles on merchandising and I was shocked to see that you gave Fine Art Castings, North Hants., such an appalling write-up concerning their 40 and 80 millimetre castings of characters from the series. In my opinion these models are a very great tribute to, not only the actors from the series but also the creators of the monsters.

When the article was written the castings were still fairly new, but now they have advanced tenfold in both detail and accuracy. And so, if you really want to produce an accurate article, look first at the earliest models and then at their newest masterpieces, Peter Davison and the Borad.

I would like to hear other collectors' views on this point.

Apart from that you are doing a great job, keep it up.

David Wheeler,
Maidstone,
Kent.

Gary Russell reviews the latest Fine Art Castings in our Merchandise Report *on page 14.*

SICK OF CRITICISM

I'm writing to you because I am sick and tired of reading letters in your magazine from people who seem to have nothing better to do than to slag off *Doctor Who.* Recently, letters seem to be full of criticism of stories, sets or acting.

I am 27 years old, and I'm part of the generation that cowered behind the armchair during the very first season.

With a few exceptions, I have watched every episode since day one. I can honestly say, that I have never seen a story I didn't like. All it takes is a little imagination, something which is obviously lacking in many of the critics.

It will be very depressing if the BBC decides to scrap *Doctor Who.* In fact, I believe, along with many others, that life on this planet would lose much of its meaning.

Apart from printing nasty letters about *Doctor Who,* I think your magazine is excellent. Whatever happens to the programme, I hope you'll be going for centuries to come.

John Keable,
Lowestoft,
Suffolk.

AN OPEN LETTER TO MICHAEL GRADE

Dear Mr Grade

I am writing to complain about your recent, much publicised attack on *Doctor Who.* Like many of my generation, I have been an avid fan of the series for many years, and I saw the last series as the best for some time.

Not only were your criticisms misplaced, they were also totally unjust. It is ridiculous to compare *Doctor Who* to Steven Spielberg movies, when one considers the massive budgets these films are given.

Still I'm sure that I speak for many people, when I say that I find *Doctor Who* far more enjoyable than the likes of *E.T.* You imply the series is out of touch, but to change *Doctor Who* would be to alienate the majority of its audience. The show has become almost an institution over the last twenty-two years, and the most popular stories are often those that 'go back to the roots' of the series.

On the issue of violence, even if one accepts the arguments about violence on television, it is nonsensical to refer to *Doctor Who* as a major offender. If you refer to the *Vengeance on Varos* story, then I fear you have misunderstood the meaning of the story.

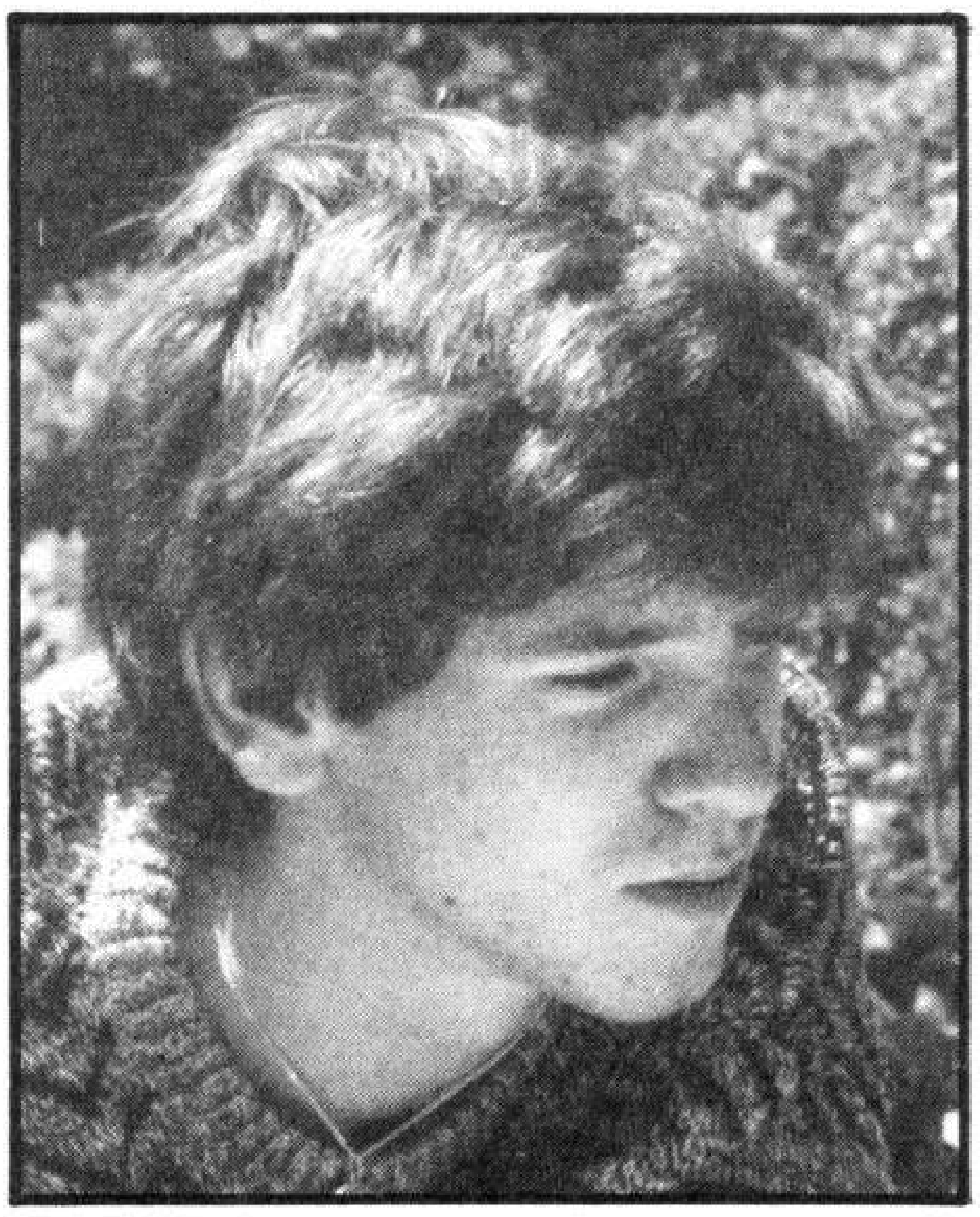
It came across to me as a satire depicting the dangers of televised violence becoming institutionalised, and being a reality rather than simulation.

Turning to your threat to drop the series altogether, I fail to see how the BBC can even consider discontinuing what is clearly one of its most original and popular programmes.

R. Hegarty,
Halifax,
W. Yorks.

GORGEOUS GARY

I am writing to air my opinion on the letter from Steve Brackley, Bognor Regis (**Issue 109**). He says how disgusted he was with the comment made by Matthew Waterhouse in the recent interview (**DWM 107**). His exact words are, 'I am not disputing that everyone has the right to his or her opinion, and Mr Waterhouse is fully entitled to his views.' But it seems to me that as his views do not please Mr Brackley then they should not have been printed.



Mr Waterhouse is perfectly entitled to his views and opinions without anyone saying whether they are right or wrong, or whether they should have been printed or not.

If you want my opinion, I think Matthew Waterhouse is one of the best actors to grace our screens. I enjoyed the interview, but was surprised that it did not mention what he'd been doing since leaving *Doctor Who.*

I must congratulate you on a brilliant magazine and have one final query. Is your reporter Gary Russell, the same Gary Russell whose picture hangs over my bed, next to the ones of Matthew Waterhouse, Paul King and Adam Carrington? The same Gary Russell with whom I fell madly in love when he played Dick on the Southern Television production of Enid Blyton's *Famous Five?* If so, please more pictures of him.

Lindsay Hunter,
Barnsley,
South Yorkshire.

Yes, Lindsay, he is indeed the same Gary! Here reproduced for your benefit (and without Gary's knowledge) are photographs of him then and now . . .

BRIEFLY

. . . I feel that I must congratulate you on the excellent *Sarah Sutton Interview* in **Issue 110.** Nyssa has always been the character I admired most, and I think Miss Sutton herself is an excellent actress.

Once again, keep up the great standard on the magazine.

Sandra Gude,
Broughton,
South Humberside.

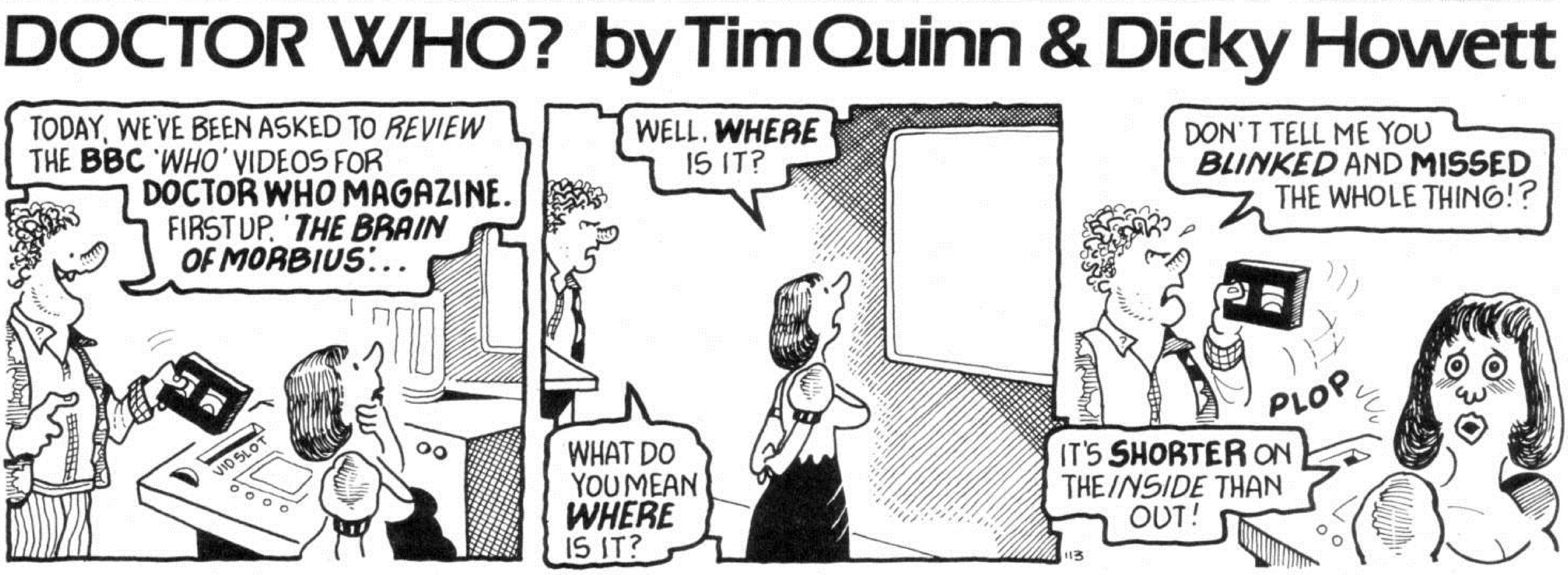
. . . Has anyone considered putting the series out as a detailed animation/cartoon series in the same way that *Star Trek* was converted? The two leading actors could be retained, and their voices used for their parts . . .

Christopher Goodman,
Clifton,
Yorkshire.

. . . Thanks for the pin-up of Nyssa in **DWM 109,** and for the interview with Sarah Sutton in **DWM 110.** I also like the cover of **110.** You have made a Sarah Sutton fan very happy. Keep up the good work.

David Dooher,
Chesterfield,
Derbyshire.

DOCTOR WHO? by Tim Quinn & Dicky Howett


TODAY, WE'VE BEEN ASKED TO REVIEW THE BBC 'WHO' VIDEOS FOR DOCTOR WHO MAGAZINE. FIRST UP, 'THE BRAIN OF MORBIUS'...
VID SLOT
WELL, WHERE IS IT?
WHAT DO YOU MEAN WHERE IS IT?
DON'T TELL ME YOU BLINKED AND MISSED THE WHOLE THING!?
PLOP
IT'S SHORTER ON THE INSIDE THAN OUT!
113

GALLIFREY GUARDIAN

No 113 JUNE 1986

Producer John Nathan-Turner has confirmed that story three will have a director who is new to the series. He is Christopher Clough and you may well have seen his name on the credits of the rival soap operas *Brookside* and *EastEnders.*

He also directed the *Brookside* Christmas stage show and lists extensive credits with Granada Television, including their *Exchange Flags* series. Chris will direct the final six-parter of the season.

LEADING LADY

The first guest star of Season Twenty-Three can now be confirmed. She is none other than popular actress Joan Sims, who has been cast as a character who rejoices in the name of Katryca.

Joan has been the star of countless British films and appeared regularly on television, although she is, of course, best known for her work on the extensive series of *Carry On* films. More recently she was seen in the BBC series *Cockles* and a few months ago in the big mini-series *Deceptions.*

The rest of the cast for story one has still to be confirmed.

DESIGNS FOR THE DOCTOR

Story One has a host of behind-the-scenes names who have had previous connections with the show. Scenic designer is John Anderson, who created the settings for both *Resurrection of the Daleks* and *The Caves of Androzani* a couple of years back, while costumes will be provided by Ken Trew, whose previous stories include *Terror of the Autons* and *Snakedance.*

The make-up designer is Denise Baron, fresh from her stint on *EastEnders,* while the visual effects designer is Mike Kelt, the man who worked on *The Twin Dilemma* and created the latest and most streamlined version of the TARDIS console, which first appeared in *The Five Doctors.*

WORKING TITLE

Story two of the new season carries the intriguing provisional title of *Mindwarp.*

This, like *Mysterious Planet,* is very much a working title and John Nathan-Turner was careful to point out that both will definitely change before their broadcast later this year.

Although he was unable to confirm any names, John also added that the last story would not necessarily be written by the same author throughout, which suggests some sort of collaboration. As this show will be the climax of the season, it is bound to be an important union of talents, whoever is chosen.

FANAID WINNERS

Thanks to the generosity of many DWM readers amongst others, Marvel was able to raise over £700 for Fanaid in the raffle held late last year.

Winners of the *Doctor Who* artwork kindly donated to the raffle were as follows: S.G. Cornelius, Hobbs Cross, Harlow, Essex, page black and white artwork (Tom Baker) by Dave Gibbons; Alan Gouffini, St. Clements, Jersey, page black and white artwork (Peter Davison) by Dave Gibbons; Julie Charlton, London, two pages black and white artwork (Colin Baker) by John Ridgway; Guy Raphael, Weyhill, Andover, Hants., **Doctor Who Summer Special** 1985 front cover colour artwork by Dave Gibbons and John Higgins. The colour artwork donated by Andrew Skilleter and raffled separately on the day was won by a young fan who disappeared before we could take his name. All prizes have been sent out to their new owners.

Thank you once again to all readers who made donations and helped us to raise so much money. We couldn't have done it without you!

WHOVENTS '86

Spirit of Light Enterprises Ltd., in conjunction with Aerosport Ltd., are sponsoring a convention in New Brunswick, New Jersey on 23rd – 26th May. The guest list includes Patrick Troughton, John Nathan-Turner, Frazer Hines and Louise Jameson and introduces Bonnie Langford.

On 30th, 31st May and 1st June, they co-sponsor a convention with WHA TV, in Winsconsin. The guest list is yet to be confirmed but they hope to have a similar line-up.

Information no : Area code '312' 283–3946.

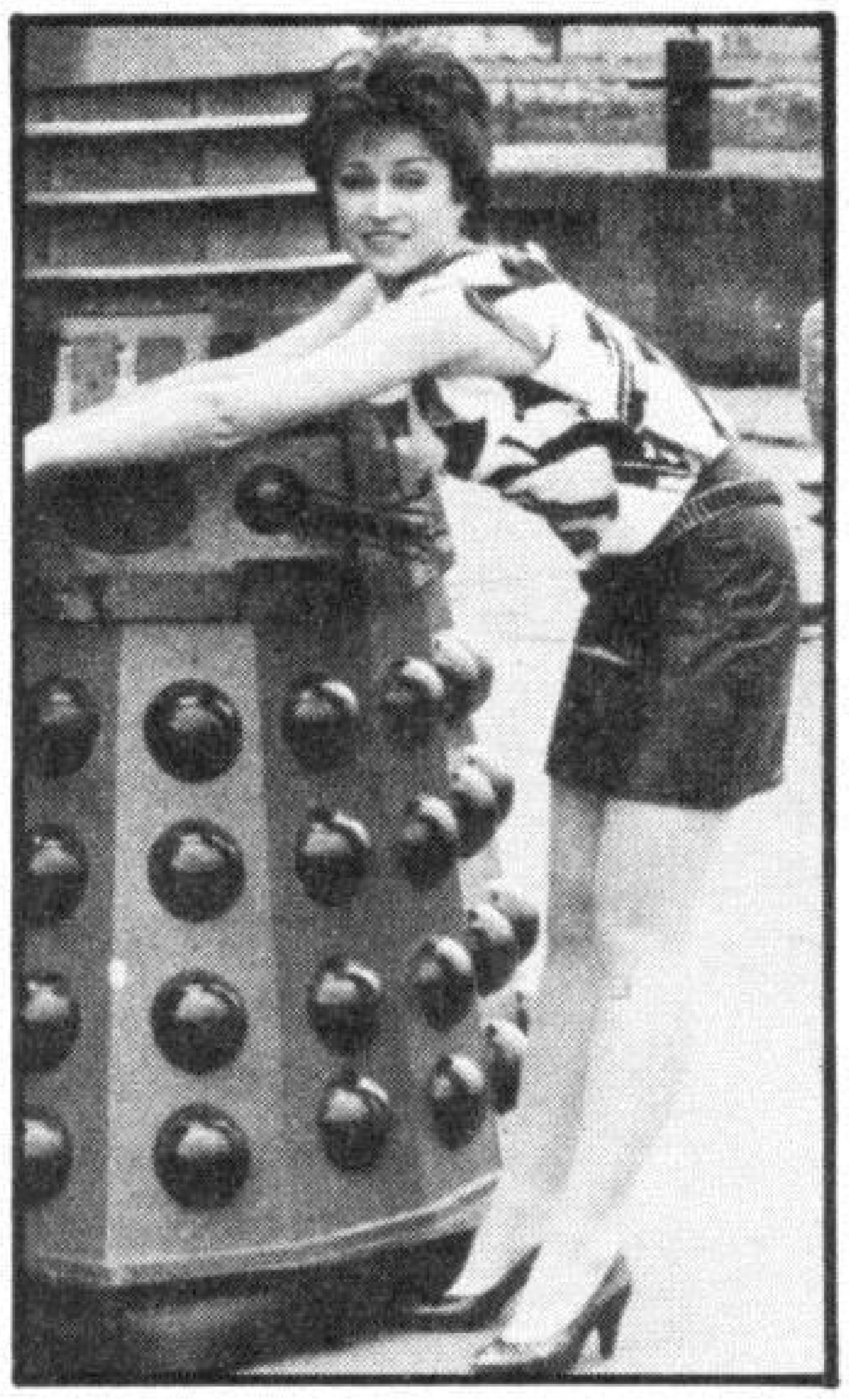
FILM GIVEN THE ELBOW

Story one of the Twenty-third Season, by Robert Holmes, will feature four days of location work, though this time the *Doctor Who* cameras that will be turning in early April will be Outside Broadcast video cameras, rather than the traditional film cameras of late.

This is the first time that a story has been made on OB since 1978's *The Stones of Blood,* although the technique was witnessed as early as 1974, when *The Sontaran Experiment* went before the cameras in October of that year.

The advantages of OB work are several – first, more material can be taped in a day (about eight minutes, as opposed to five with film) and secondly it gives the story a uniform feel, avoiding the common intrusive jump between film inserts and studio taped material. OB is increasingly being adopted by the BBC's drama department, so the *Doctor Who* team are certainly not alone.

Finally on the subject of the new season, as you read this, story one should be nearing completion, with director Nick Mallett now entering the editing stage of the production.



STAGE ROLE FOR JANET FIELDING

Janet Fielding stars in *State Of Affairs,* which opens in Warwick on 26th May, later to go on a national tour. Janet provides the 'love interest' in the play, whose cast also includes Edward Peel, of *Juliet Bravo* fame and Cheryl Kennedy.

The tour is to include Guildford, Southsea, Poole, Wolverhampton, Cambridge, Croydon, Brighton and Bath.

Season 1 FLASHBACK

There can be few fans who are not affected by the nostalgic aura that surrounds the very first season of *Doctor Who*.

Last issue (in our series *Nostalgia*) we looked at the impact of the first Dalek story; this issue Richard Marson looks back at Season One as a whole, with contributions from actors, writers, directors and fans.

So much has been written about the very first story, you might justifiably think that fans would be sick of it. On the contrary. Those first four episodes still have an air of magic which has lasted two decades and which, it seems, will never diminish.

To find out why this is so, one simply has to look at the standards set by Anthony Coburn's opening script. *An Unearthly Child* was weird – unusual, imaginative and inspired. The question in the series' title was augmented by a set of still more intriguing questions, perhaps the most central of which concerned the TARDIS ship itself.

First season producer **Verity Lambert** has this to say: "There is no doubt in my mind that the TARDIS secured a great deal of the success we had with that first story. It was a very English invention, out of the ordinary. The ship had an atmosphere of power and mystery which has since diminished, especially, I feel, since the introduction of colour television.

"A lot more was left unsaid then. Who were the Doctor and Susan? Where had they come from? What would happen to the teachers? – all these fundamental questions hooked an audience in a way we had not expected. In retrospect, I think it was a combination of things that made it all come together. One was a script of excellent, dramatic content from Tony Coburn, another was the talented direction of Waris Hussein (now directing American mini-series) and above all the brilliant acting of William Hartnell and his colleagues."

◇

The Doctor was overpowering, eccentric, and unpredictable. William Hartnell as a man was all these things and more, so that the authority he conveyed to the camera made him an electrifying central character. The line-up of characters was beautifully matched to fit around his portrayal, with the down-to-earth heroic Ian, the gentle, intelligent Barbara and the Doctor's youthfully enthusiastic granddaughter Susan.

All aspects were represented – there was a unity of feeling which gave the viewer a feeling of belonging to a great adventure. The lack of any real advance publicity ensured that the mystery of what was going to happen next was preserved and the length of the season allowed it to become a permanent fixture of Saturday afternoons, in the way it was to be for the next six years.

For older fans of the show one of the saddest of recent phenomena has been the denigration of the show's earliest stories from a modern point of view. Revelations of William Hartnell's intolerance have also helped to spoil a part of that nostalgia, and criticisms of lines being forgotten and stories being badly made are, while mostly misplaced, nevertheless damaging and sad. In fact, if we were to watch a recording of any other TV drama of the period, modern audiences would be shocked by the comparison with the first *Doctor Whos*. Sit through an episode of *Z Cars, The Rag Trade* or *Sykes* from the same period and there's no contest. For all its crudity, there was a vitality and originality that made *Doctor Who* refreshing by comparison.

◇

The black and white medium certainly helped the low budget. Good use was made of dark, shadowy sets and the lack of definition given by 405 line television added to the suspense. Recordings of the early shows are not far off the thrills of 1930s cinema serials like *Flash Gordon*.

A few years ago, **David Whitaker** was quoted as saying: "What we had, which no other show of the time could boast, was a tremendous drive to produce something that was credible as well as enjoyable. We weren't exactly labouring with a massive budget and I was particularly aware that we had to balance our stories with each other, to make sure that one wasn't brilliant and another awful. In those days that was what often happened.

▶

FLASHBACK

"It's my belief that *Doctor Who* went on and on because it could be incredible and credible at the same time. Our directors and designers would use virtually *any* trick they could to make it look good and, for the time, they generally succeeded."

The creative input of the BBC's technicians and designers has always been an integral part of the show's success, and it was here that it all started. Designer **Raymond Cusick** explains: "Whatever else *Doctor Who* offered, it was a wonderful chance to really stretch one's imagination and reserves to make a show look something. The rewards of the job – and this included the lighting and effects people – was that with a lot of effort you could achieve an acceptable visual result.

"We could have done the bare minimum, collected our salary and gone home but at the end of the day, we were investing for our own futures. *Doctor Who* is an incomparable concept in terms of harnessing talent – it was then and is now."

◇

Perhaps one of the most potent examples of the brilliance of the first season came with the story *The Edge of Destruction*. As a script it was a filler and one that would certainly not be attempted today. But then, anything was possible, continuity had yet to become a problem, and the format had to be flexible to accomodate the gruelling recording schedule. The two episodes were entirely set within the confines of the TARDIS and involved only the regular cast.

David Whitaker, who really was *Doctor Who* in those days, managed to raise what was potentially an exercise in padding into a frightening and mysterious set piece of great intensity and impact. It gave viewers an unusual chance to get to grips with the main characters, with all their faults and virtues on show. It also gave the principal actors a chance to contribute some trend-setting acting of a style unusual in children's drama of the period.

Jacqueline Hill remembers: "We didn't really know what was going on but we had a super time having histrionics and shouting at each other, really getting into the parts we were playing in a way that most of the straightforward adventure scripts just didn't have time to allow us to do."

The other predominant format of the first season was the mix of historical with science fiction stories. This was to become the Achilles heel of the producers within a short space of time, but this was only because they misunderstood the concept and played their historical stories for out-of-place humour.

◇

The first few historicals were a different kettle of fish altogether, with the two John Lucarotti scripts especially well constructed. Lucarotti's first outing with the show was the seven episode *Marco Polo* which, despite its length, was a terrific yarn, full of colour and intrigue.

John Lucarotti goes on: "*Marco Polo* came about after I'd been contacted by David Whitaker to write for this new time travel series. After thinking about it, I decided that the format fired my imagination and that I'd like to have a go, uncertain though I was that it would actually be a success.

"Marco Polo was a figure I knew about and had an interest in, and gave me the right amount of plot for the large number of episodes they wanted me to cover. The travel theme fitted in nicely with the show, as the TARDIS was inactive and yet we still had the travellers in the journeying mode.

"*The Aztecs* was my favourite, because it was a fascinating period, and the mix of savagery and civilisation gave us an excellent motive to go into the whole sad, grim situation."

There seems to be something of a myth persisting that all historical stories were boring and not worth the effort put into them. At the beginning this was certainly not the case. Indeed, these scripts were probably better received than the science fiction outings, and certainly had more merit as pieces of television drama. (The historical stories as a whole form the central theme of this year's **Summer Special.)**

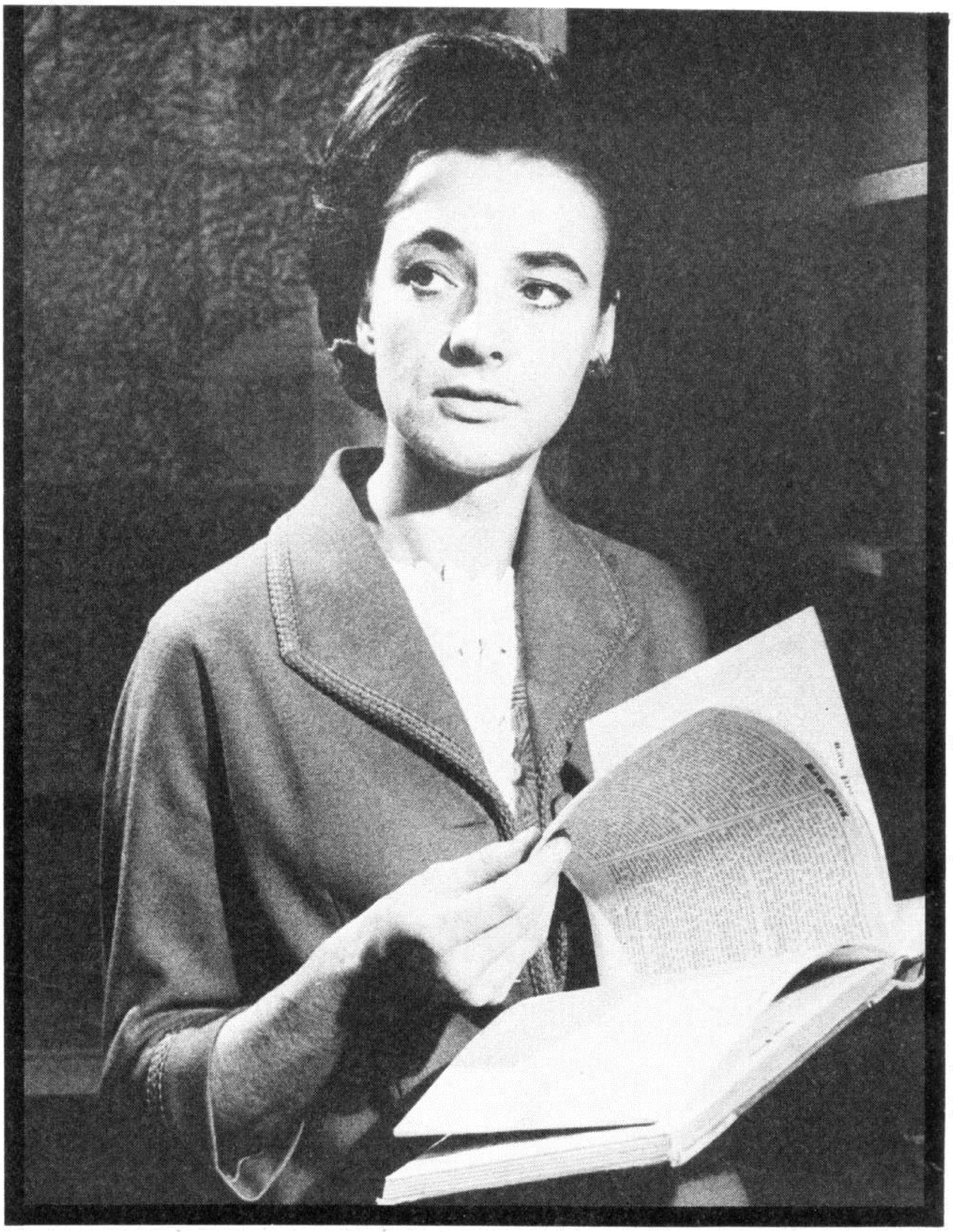
What did the historical stories mean to a couple of fans who started watching at the time? Piers Northam, who was at boarding school when the show started, remembers them well: "Being at school meant watching with an audience of one's own contemporaries and this split us into factions over the stories. I liked the historical ones, because the villains were often more believable and when the frightening bits happened one couldn't just say, 'Oh, well it's all make believe isn't it?' I think other people found them a bit over involved perhaps. Actually, they were just as simple." Jo Farquharson found that the historicals had a different effect, one which was built into the show's original brief by creators Sydney Newman and Donald Wilson. "I hated history but *Doctor Who* rekindled my interest and I ended up reading the subject at university!"

◇

By comparison, the science fiction stories were always popular with viewers and great efforts were evidently made in the first season to try to be as different from the bug-eyed monster 'B' movie syndrome as possible. This didn't always work, of course, and of all the stories *The Keys of Marinus* is the weakest in this respect. Having a half glimpsed race of rubber-clad aliens creeping around tiny sets was not very convincing.

On the other hand, the story retrieved itself with some excellent segments and an overall journey theme, which opened out the canvas of limited sets and emphasised the quest aspect of the show, in the same way that was continued in *Marco Polo.*

The story also illustrated the different levels at which the series could work. *The Snows of Terror* episode was a traditional suspense piece, with bad guys, yawning chasms, awakening ice soldiers and the hostile backdrop of a frozen wilderness. Well designed, the episode really worked.



▲ ***Above right: Jacqueline Hill (Barbara), in* An Unearthly Child.**

◀ ***Above left: William Russell (Ian) in* The Daleks.**

By contrast, the *Sentence of Death* episode once again highlighted character, with the plot hingeing on Ian's trial for murder and his brilliant defence by the manipulative Doctor. This kind of balance, even within the confines of one serial, is one of the most important reasons for the excellence of that first season. It allowed room for a 'something for everybody' approach necessary in a show aimed at growing children and families.

The other element that became and still is a *Doctor Who* prerequisite was the use of cliffhanger endings. Apart from establishing a hook to bring the audience back the next week, they became a dramatic highpoint to look forward to in each episode – part of the fun was trying to predict what the ending would be that week.

In those days, the series was chronicled by episode rather than story title, so that a continuous run became like a long crusade through adventures, rather than a series of separated stories, as later became the case.

◇

Looking back, another of the elements of that season which caused most fond memories is the brilliant set of titles with accompanying theme music from the talented Ron Grainer.

The opening titles of any series are vital in establishing the mood of the piece and *Doctor Who* could claim to have one of the most revolutionary and bizarre title sequences witnessed in the television world of 1963. It set the tone of what was to come, and the howling, creepy theme music had children hiding behind the sofa before ▶

Carole Ann Ford as Susan in An Unearthly Child. ▲

FLASHBACK

the story actually began.

The use of incidental music was not common in those days for the very good reason that it had to be composed before the show was made and then cued live into the studio recording, a tricky operation in itself. What *Doctor Who* was best at then was in its use of atmospheric sound effects. Although occasionally melodramatic, these really did lend the programme a flavour and served to heighten the suspense. Who can imagine the Dalek control rooms without that familiar heart beat pulsing patented in the second story?

The Sensorites was the most underrated story of the first season, and yet it was also one of the most interesting in its presentation of a race who were more misguided and blinded by ignorance than plain evil. It was a story which was visually very appealing, with the curves and arches of the Sense-Sphere, and which had plenty of twists and surprises in store for its audience, including a kidnapping plot, a mystery in the tunnels of the planet, a bad case of poisoning and the revelation of the powers of extra-sensory perception.

Perhaps it is one of the more obscure stories because it was screened during the time of year when a lot of people are on holiday and when television audiences are traditionally depleted. Either way, it carried viewers on to the extravagance of the final season story, *The Reign of Terror,* in more than adequate style.

◇

The Reign of Terror heightened that aspect of the series that was also to become an integral part of its appeal – humour. Dennis Spooner wrote his French Revolution scenario with a fairly flippant touch, so as to avoid boring the audience with the dramatic padding required to make the tale run to six episodes.

As it was, among the colourful comic interludes (particularly the exchanges between the Doctor and the Conciergerie gaoler) there were plenty of thrills and spills, with the end of episode one more than usually ambitious, in the burning down of the farmhouse in which the Doctor is seen to be trapped, unconscious.

The script also had the appeal of showing viewers interpretations of more famous and identifiable historical figures than *The Aztecs,* for instance, most notably in its revealing portrayal of Napoleon Bonaparte and the twisted, malignant Robespierre.

As a blueprint for a series, the first season was quite simply masterly. It included many of the ingredients which still make the show what it is today. The characterisation of the regular cast was among the best and most consistent of all the show's twenty-three years so far, and the stories were developed with a structure that went awry in later years. Considering the resources with which the programme's producer and her team had to work, the season was something of a BBC miracle, since *Doctor Who,* unlike *Dixon of Dock Green* or *Moonstrike,* had to be fantastic in its appeal and consistent in its visuals.

◇

Why are we so nostalgic about Season One? The answer lies in the fact that whatever one's own feelings about the merits of the season in today's terms, it was the forerunner of what became so much a part of British Saturday teatimes. That the show has returned to that slot can be no bad thing.

Above all, the nostalgia that surrounds the first year of the series' life involves the actor who played the title role, William Hartnell. Part of the myth that has grown up around him exists because he died a long time before *Doctor Who* became the high profile entity it is today.

More importantly, it lies with the Pied Piper-like figure of both the actor and character. Reality and fantasy overlapped, as at first Ian and Barbara, like the viewer, had to suffer the Doctor's adventures whether they wanted to or not, while, within time, they, like us, grew to enjoy and anticipate the beginning of each new adventure. The last word goes to Bill Hartnell's widow, the late **Heather Hartnell:** "Bill *gave* us *Doctor Who.* Within a year he was part of a television creation that had touched upon and charmed the lives of millions of people." ◆

A collection of behind-the-scenes facts about Season 1 . . .

In the archives of the BBC's Brentford film library, there is a recording of the pilot episode of Doctor Who, *recorded in August 1963 for screening as a preview for BBC programme chiefs.*

This pilot was rejected and never shown, but was largely remade as Part One of An Unearthly Child. *Differences included a change of actor playing the policeman seen at the start of the episode, several of Susan's characteristics (she is much more the alien in the pilot), and the Doctor's description of where he comes from.*

Also on the film recording is the first ever re-take, as the whole of the first TARDIS scene had to be re-shot after the doors refused to close on the first attempt. Before the teachers' entrance into the ship, there is a pause when all the actors freeze and then Jacqueline Hill calls out, "Douglas . . . ." referring to none other than the serial's floor assistant Douglas Camfield, later to direct more Who *than anyone else.*

One of the girls playing the extras in the cave scenes refused to remove her 1960s false eyelashes for the part and was consequently sacked – leaving the Tribe of Gum one short.

Problems of a more embarrassing nature were experienced by cast members who found their furs infested with fleas, breeding under the hot studio lights, while the male actors had to be very careful not to fall out of their fur loincloths during dramatic scenes, even though their blushes wouldn't have shown up in black and white!

On the night President Kennedy was assassinated and the first episode was screened, the production team were busy working on The Dead Planet. *This story was scored slightly out of order, with episodes one and two being reversed in order of shooting, thus casting doubt on suggestions that the Daleks weren't ready in time for the production of part one.*

Great problems were experienced with the sets for the historical story Marco Polo. *First of all, their complicated nature meant that they weren't ready for the scheduled studio recording dates, so David Whitaker had to supply* The Edge of Destruction, *and then they caused sound difficulties by coming over on screen as very wooden, something which couldn't then be treated in post production.*

During the recording of The Keys of Marinus, *several mishaps beset the production, the first of which was William Hartnell's delivery of a line which came out as follows: "If you had your shoes my boy you could lend her hers!" Then, in the last episode, one of the actors playing a Voord couldn't see where he was going, thus tripping over one of the sets and nearly bringing the whole thing down. As there was no real retake facility, this glaring error stayed in and was screened – as the surviving tele-recording clearly indicates.*

Episode one of The Sensorites *starts with a lengthy re-cap of all the crew's adventures together up until that point. The Doctor also makes reference to a meeting with King Henry VIII, which he points out was before Ian and Barbara joined him.*

The start of this story strangely shows the TARDIS crew stepping straight from the ship set onto the main deck of the space ship, thus offering a somewhat confusing presentation of the TARDIS' dimensions. The tiny size of the studio in which this story was recorded meant that Mervyn Pinfield as director instructed his cast to walk about the set as slowly as possible to give an impression of greater size, and to pad the episodes (parts one and two mainly) out to the right length. This is particularly obvious in Barbara and Susan's scenes with John, when he is first introduced.

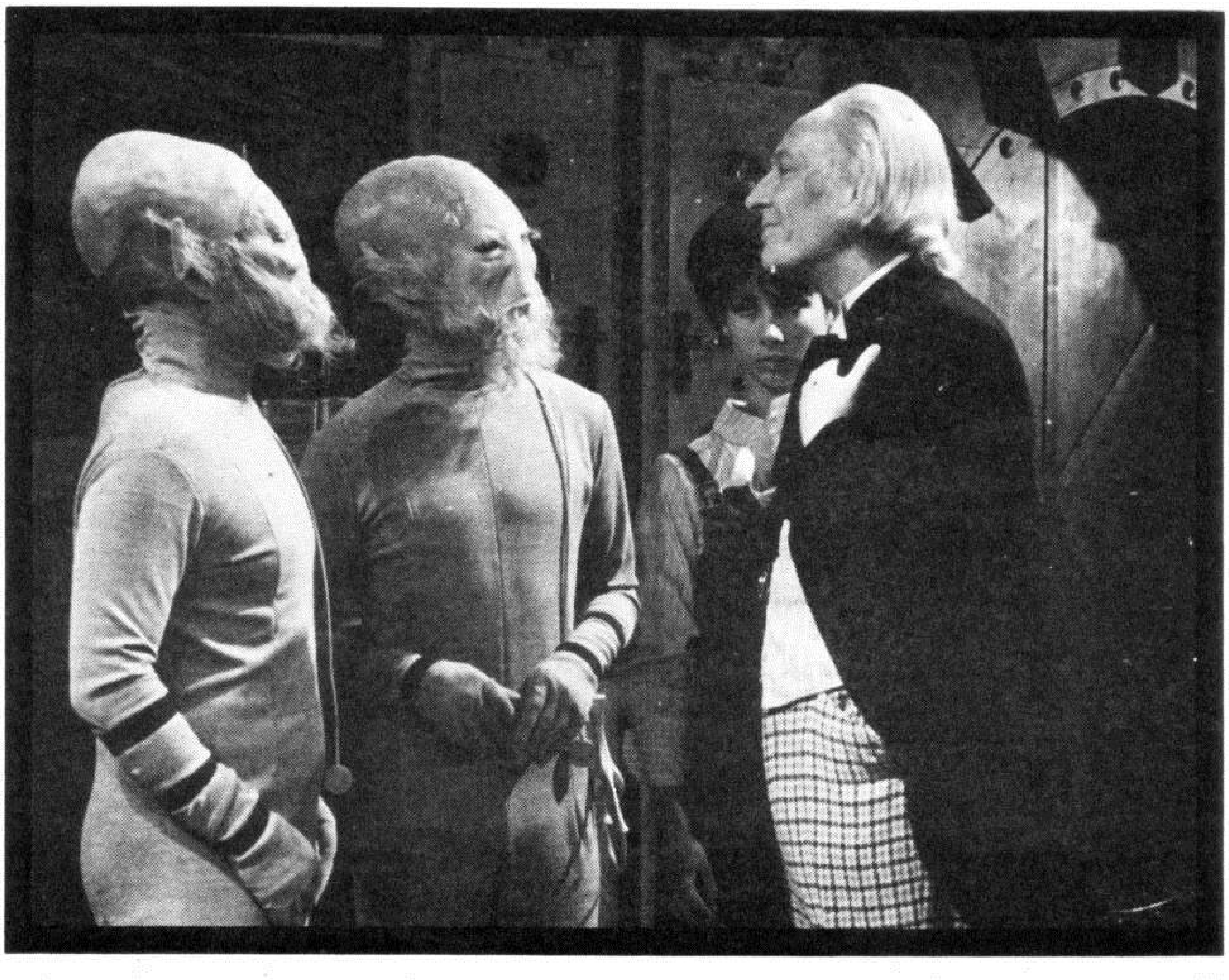
None of the regular cast had any say in the clothes they were given to wear which were largely designed to be as practical as possible. This is probably one reason why both Jacqueline Hill and Carole Ann Ford cite the historical yarns as their favourites, for it was in these scripts that the cast really got the opportunity to dress up.

The complicated headdress given to Jacqueline Hill for the duration of The Aztecs *gave the actress great problems in balancing and in seeing what the other actors on the crowded set were doing. If she turned too quickly the whole thing was in danger of falling off, but on the other hand, many of director John Crocket's shots put Barbara next to Tlotoxl or Autloc. To act properly with them, she had to turn but very slowly and very carefully.*

The final story of the season was The Reign of Terror, *which was set in French Revolutionary times. To achieve the atmosphere of the time, some location filming was done in Kent, as well as use being made of stock film showing the guillotine in action. The season finished with Barbara asking the Doctor where they would be going to next. The camera then cut to a caption slide of a starscape while the Doctor's voice is heard to say, "Our destiny is in the stars and we must search for it."*

● Compiled by Richard Marson.

The Sensorites – *the eighth William Hartnell story.*▼



MATRIX Data Bank

WHO WAS FIRST

***It is right back to the opening moments of the show that* Andrew Candish *from Salisbury wishes to go, in a quest to discover who played the policeman, checking the gates of 76 Totters Lane and then moving on seconds before they swung open to reveal the junkyard with its incongruous London police box humming in the corner. Andrew says the policeman was the first ever character of* Doctor Who. *Well, the policeman we all saw on the 23rd of November 1963 was played by Reg Cranfield, but he was not the first ever person to appear on* Doctor Who. *Readers may or may not know that an untransmitted pilot of the opening episode,* An Unearthly Child *was made, which differed in several aspects from the actual transmitted episode. One of these differences was in the actor who played the policeman. In the pilot, the part was taken by Fred Rawlings and so he must hold the unique position of being the first ever actor to be seen (by BBC chiefs at least) in* Doctor Who.**

ROMANA'S REGENERATION

Moving over the water now, to Long Island, New York, Christopher Kopek is wondering why and how Romana regenerated in Destiny of the Daleks *when the Doctor has always found it a difficult and unpredictable process. The true answer is that Mary Tamm, who played the original Romana, decided to leave the show abruptly, without having filmed any explanatory material.*

They resolved it by having Romana regenerate at the very start of the next season. This however is a behind the scenes factual answer – within the context of the programme the answer may be that Romana was a lot younger than the Doctor and had fuller control over her regenerative powers, allowing her to initiate regeneration and keep her body in a state of flux until she decided on a body she wanted.

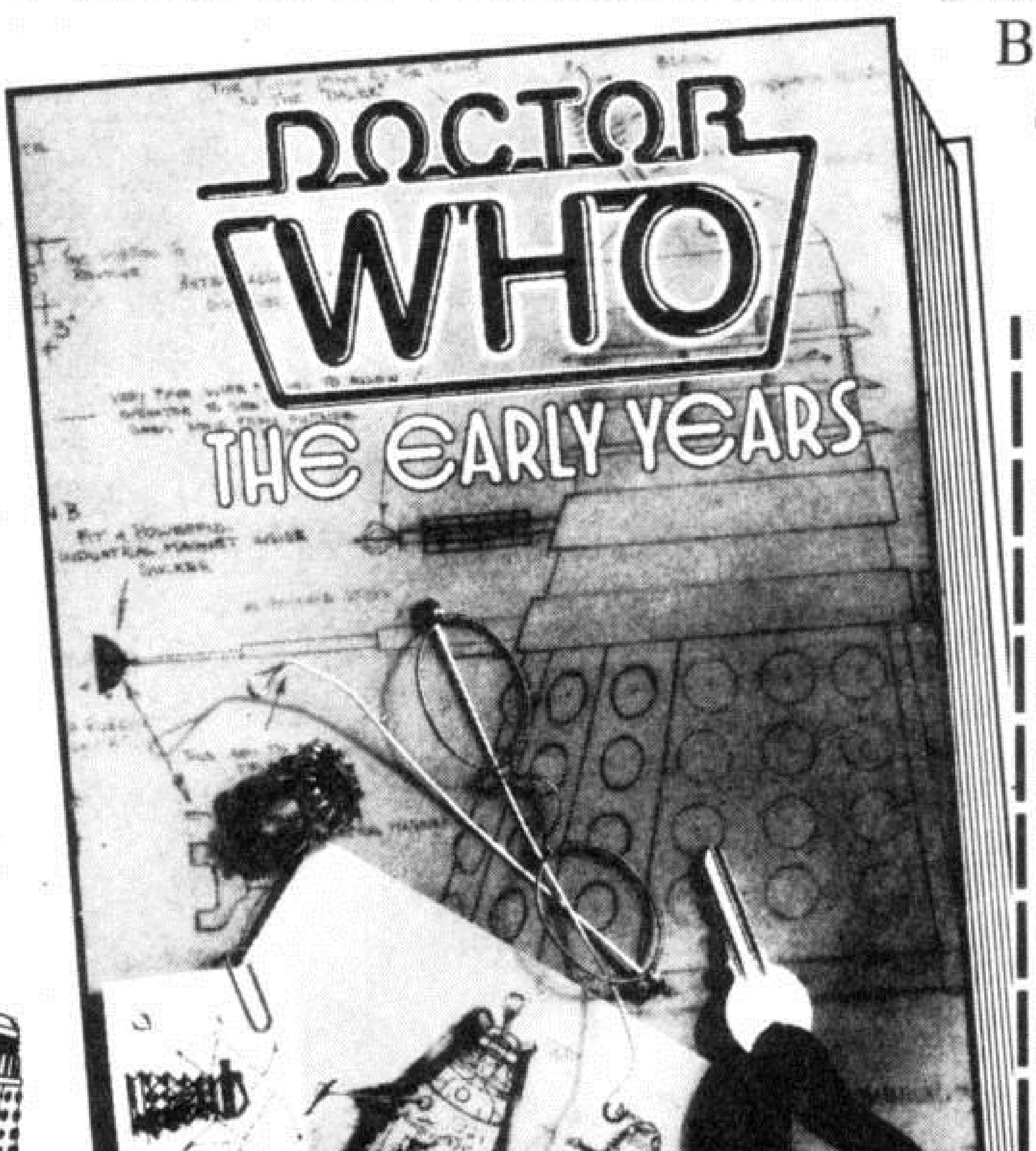
It is also worth remembering that the Time Lords in The War Games *gave the Doctor a possible choice of new bodies (all of which he rejected) so it is presumably within the Time Lords' power to pick bodies, if they are fit and healthy at the time of regeneration.*

TITLE CHANGES

Craig Kendrick, from Atherton in Lancashire, asks which stories heralded new title sequences, and when the title and end music changed. Obviously the first sequence started with An Unearthly Child *and went through unchanged until the last part of* The Moonbase.

The Macra Terror *saw the first use of the Doctor's face in the title sequence and the theme was given more 'oomphh' accordingly. The theme and titles altered again when in 1970, Jon Pertwee and colour burst onto the scene. The sequence changed again in late 1973 for* The Time Warrior *and the music altered very slightly. A year later, Tom Baker arrived and the sequence was again altered and stayed that way for five years.*

When the current producer John Nathan-Turner arrived in 1980, he had the sequence and music revamped for the last Tom Baker series. Peter Davison's first story, Castrovalva *saw the next change of sequence and then Colin Baker's premiere,* The Twin Dilemma *saw a new sequence and again a tiny change or two in the music, another case of a bit more 'oomphh' being added. Two years ago the special anniversary show* The Five Doctors *used a special piece of music to end with, combining the original music with the current version – and considering how the BBC have exploited that particular show in every way so far, I am amazed that they didn't see fit to release it.* ◆



DOCTOR WHO THE EARLY YEARS

BY JEREMY BENTHAM

A fascinating, behind the scenes account of the origin and making of the world's longest running, multi-million audience, science fiction TV series

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OFF THE SHELF

A regular look at the world of **Doctor Who** *in print . . .*

It seems odd that W.H. Allen have chosen the weak Tony Attwood novel, *Turlough and the Earthlink Dilemma*, to launch their new *Companions of Doctor Who* series.

It is all very well writing a novel that involves crude time travel and plenty of alternative futures, but to visit a new timestream every fourth page is, to be frank, tedious. *Turlough and the Earthlink Dilemma* is very heavy-going, definitely *not* a satisfactory long read. It is best read perhaps in chapters, one a day to get the best effect (so you remember the good bits and forget the bits that don't tie up). The book also has a terrible cop-out at the end (it's not quite, 'Turlough suddenly awoke and realised it was all a bad dream,' but pretty close) and generally peters out.

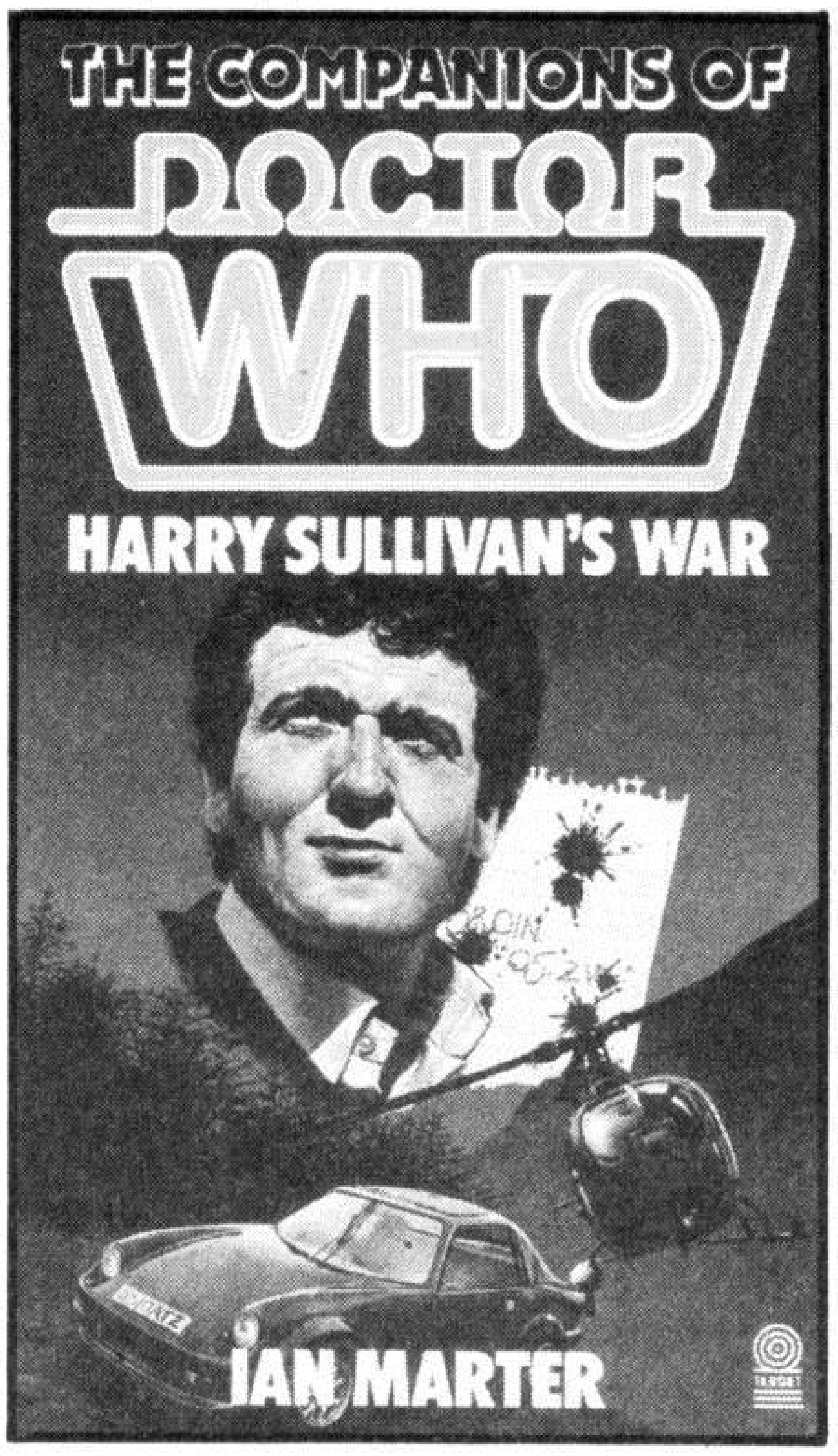
Really it would have been better as two separate stories, one following Turlough's expedition to Earth to discover why the Gardsormr and Time Lords are so fond of it, and a second all about Turlough and Juras' attempts to discover time travel.

Tony Attwood has the habit of using some very good ideas but cluttering them up with unnecessary narrative, as if he is worried that there are not enough lines to fill up his page allotment. So in *Earthlink Dilemma,* he lets his imagination run riot and in doing that loses sight of what the book is about – a story based on the characters from *Doctor Who* that is intended to sell to *Doctor Who* fans, told in a style that those fans are accustomed to, where the characters are at least recognisable from their TV appearances.

On that last point, *The Earthlink Dilemma* certainly falls down – the Vislor Turlough of Tony Attwood's imagination bears no resemblance to the cunning but insecure person we knew. This Turlough is genuinely arrogant, terribly clever – he virtually builds a timeship in his back garden, and has a peculiar attitude to his travels – one of intense uninterest – which is strange considering how inquisitive he was.

Amongst the other characters we meet is the 'love interest' character Juras, another Clan member who, instead of facing exile, worked for the evil woman ruler who pops up in more than one timestream. Then there is the Magician, a substitute Doctor, and a Time Lord who is completely superfluous to the plot, except that he occasionally tells Turlough that he is doing the right thing. When we first meet him, he has an intriguing portable synthesiser that operates itself, but sadly this is lost somewhere in the pages of the book.

On the plus side (yes, honestly there is one) the actual premise of the book is interesting; the idea of a strange link between Earth and other worlds that draw their inhabitants there and also the threat of the Gardsormr (a name seemingly plucked from Norse mythology), one of the more interesting and novel twists in the story.



BOY'S OWN BOND

The second book in this series *Harry Sullivan's War,* is by everyone's favourite writer (and mine sometimes) Ian Marter, and surprisingly is all about Harry Sullivan, ten years after UNIT. Now Ian takes a very natural step with Harry. Remember that in *Robot* he fancied himself as James Bond? Well, here he *is* (anyone who saw the film *A View To a Kill* will immediately see where Ian got his climax from), complete with car chases, knockout drugs, double agents, fights near train lines – in fact the whole lot. Add to this a pretty, and apparently schizophrenic young girl, the Brigadier (a traitor?) and Sarah Jane Smith and there is the whole kit and caboodle – a smashing book, although again perhaps not one for space opera lovers in *Doctor Who* circles, as *Harry Sullivan's War* is a straightforward thriller.

What is good about Ian Marter's writing, though, is that he develops Harry and expands him, but within the boundaries that we would expect from such a person. After all, who but Ian knows Harry so well? Apart from one or two exceptions, I've always enjoyed Ian's books (including those non-*Who* ones under the pen name Ian Don, like *Splash* and *Baby*), and as I'm also a great Bond fan I found this book a compelling read. The twists it takes are logical, uncluttered and above all fun – if you want to get totally immersed in a book, then this is the one for you.

The story starts with Harry, now working for NATO, being transferred, against his will, to an arms manufacturing plant in a remote corner of Scotland. What Harry finds there, his attempts to tell his superiors (but which ones are goodies?), and survive as well, are carefully and excitingly documented – and his reward for doing his duty? He gets chucked into prison much to his, and our, surprise. The final climax in Paris is preceded by an exciting stake-out on a remote island where various evil folk are discovered and arrested. When I got to that, I thought the book just had to be over, but no, there was more to come – and better.

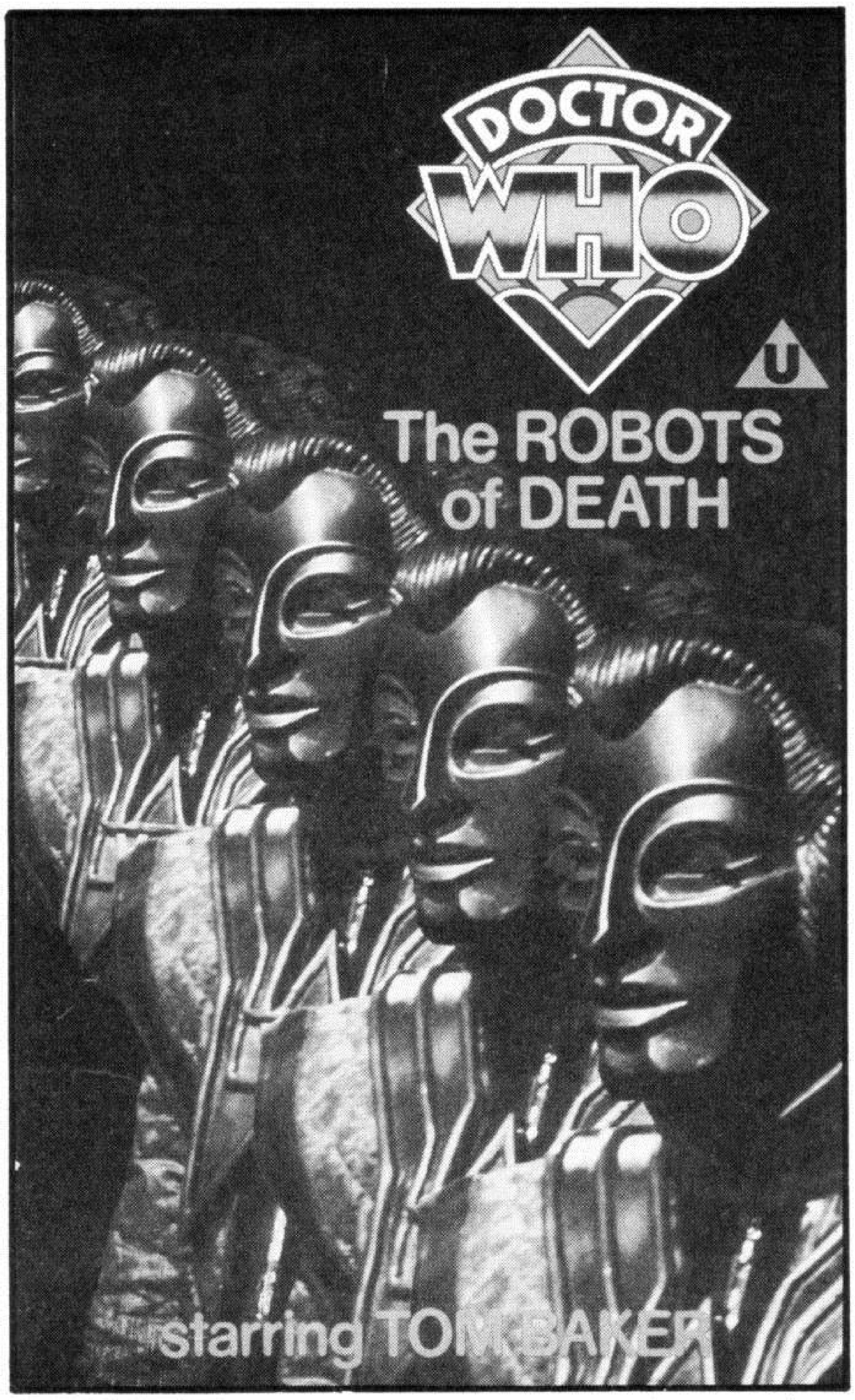
I really can't praise this enough – I don't know whether it is because it is about Harry Sullivan *and* written by Ian Marter, or whether it is because I'm a sucker for a good *Boy's Own* detective yarn, exactly what this is. Whichever, I recommend that you don't miss it.

Of course, like all books, these will have to sell, especially if W.H. Allen are to go on with others, on say Sarah Jane, or Tegan, or the men from UNIT. I can only hope that the decision to release the Turlough book first will not damage the possibility of a long series of books, because there is every reason for such books to be successful.

Next month we'll take a look at the recent non-fiction books from W.H. Allen, as well as a preview of a new John Nathan-Turner book from Piccadilly Press.

Then the following month – the one you've all been waiting for: *The Celestial Toymaker.*

◆ **Gary Russell.**



Gary Russell's Summer '86 Merchandise Review

For those of you who felt like howling with disappointment because 1986 did not see the appearance of a *Doctor Who* Easter Egg (or a Dalek egg), instead take a look at what other goodies are around at the moment – models, games, books and videos have all been recently released.

BBC VIDEOS

Where better to start than with good old Auntie Beeb herself, creator of the programme and controller of off-shoot merchandise?

Well now, the BBC directly offer us two different pieces of merchandise. Firstly, their latest video, another Tom Baker special and this time one of the most popular of the lot – Chris Boucher's **The Robots of Death.** £24.99 will bring you what at first glance appears to be an unedited version of this four-part masterpiece. Certainly Australian fans will be pleased to see that the all-important climax to episode three, where the Doctor is strangled and Commander Uvanov thrusts the Laserson Probe into the robot's head, is intact. Still, I thought *Pyramids of Mars* was unedited and was later proved wrong, so maybe the odd three seconds here and there have been lopped out, but not so that 99% of fans would notice.

Basically for those not familiar with the story, *Robots of Death* is a whodunnit in space – the oddity being that we know whodunnit but no one else does. The Doctor lands on an unnamed planet inside a massive sandminer, where the few human controllers do very little and lots of superbly crafted robots work their fingers to the … er … well, whatever. However, someone, somewhere on board is corrupting the robots against their prime directive and prompts them to knock off their masters one by one.

The Doctor and Leela are immediately suspected except by one crew man, a Company Investigator Poul, superbly played by David (Mawdryn) Collings. Amongst the robots is a Super-Voc SV7 and a non-speaking Dum D84. SV7 isn't a baddy until the end and D84 isn't a baddy because he is also a Company spy and can talk, which if nothing else leads to some witty dialogue where D84 informs the Doctor that he cannot call for help because, being a Dum, he can't speak. Amongst the humans, ex-*Callan* star Russell Hunter is magnificent as the dedicated if obstinate Uvanov, and Pamela Salem is the cool Pilot Toos.

Other cast members include Brian Croucher as Borg, David Baile as Dask and Tanya Rogers as the determined but doomed Zilda. Amongst the most impressive things about the story are the superb Voc robot masks, the terrific decorative make-up on the humans (usually a much neglected area of TV art) and the sets that make up the sandminer.

Possibly the most exciting of the videos that the BBC have so far released, *Robots of Death* is on sale now and well worth picking up.

Rumour has it (an old suggestion first mooted on these very pages) that the next *Doctor Who* video release later this year will be the Jon Pertwee masterpiece *Day of the Daleks.* If this is the case, then BBC video will have started 1986 on a very sure footing with two of the all-time great *Doctor Who* stories.

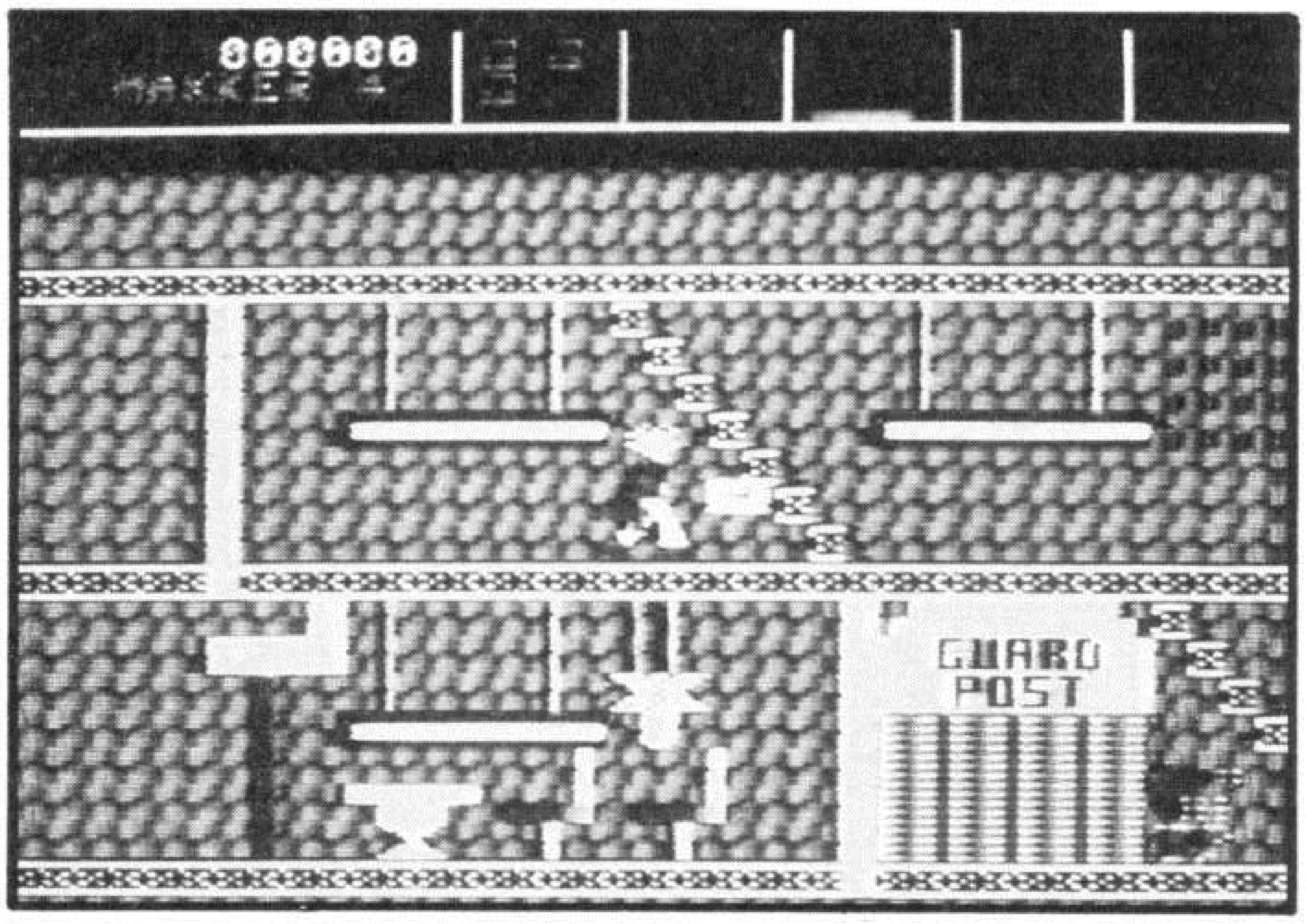
COMPUTER GAMES

The BBC are also responsible for two computer games, although they are only available for the BBC Micro, unlike other computer companies that put out versions for Amstrad, Spectrum and Commodore. The first adventure called, naturally enough: **Doctor Who – The First Adventure** is a graphics game using four rather simplistic arcade games strung together, probably more as a cheap experiment to explore the market, rather than produce a top quality item.

Featuring Peter Davison's Doctor, the adventure can be played quite quickly and is a disappointment, really. However, the experiment obviously paid off, because **Doctor Who – Warlord** is a much better game, despite being a text only game. When one looks at things like *The Hobbit* or *Lord of the Rings* and sees how they mix text with simple graphics, it is a shame that *Warlord* misses the opportunity. However, the game is nevertheless good fun and fairly difficult and there are stages that do seem impossible to get around.

One recommendation, don't in desperation, start killing all your 'friends' in the game; most of them are a darn sight stronger than you and understandably object to being betrayed. Still, it is a terribly quick and efficient way to end the game.

Both *The First Adventure* and *Warlord* cost around the £11.00 mark (overpriced, and worth it respectively) but the Davison game is, I think, soon to be withdrawn, so grab it while you can for collectable reasons if nothing else.



Staying with computers, full colour graphics and severe frustration and brainache come from Micro Power, with the long awaited release of **Doctor Who and the Mines of Terror.** Available at the moment for Commodore, BBC (disk & cassette) and Amstrad (disk & cassette), the game is very clever and interesting.

My only complaint is that it is best played by someone with about ten hours spare and bags of patience. Having neither, I quickly got fed up with dying at the hands of big squidgy monsters called Madrags, or Dalek-like robots, neither of which you have any defence against. (I suppose like the TV show, you are supposed to use brains not weapons.) The Doctor is aided by a cat called Splinx, who can do lots of amazing things, none of which you can remember in an emergency, but on consulting the handbook you will discover that he could have saved you if you had done such and such.

On the whole, *The Mines of Terror* is a good game, well worth the money.

A terribly helpful man at Micro Power called Mike informed me that coming soon is the Spectrum version, which is supposed to be something special. For what it is worth, as a *Doctor Who* fan rather than a great computer fan, for the Spectrum I'd suggest a decent rule book that tells you what to do and where to find things, without having to go through six regenerations and then dying of oxygen starvation before getting time to look at Splinx and what she can do. Perhaps when the Spectrum comes out, I'll have another go at it, with more time and do a review of that.

Of the three games however, *Mines of Terror* is the most interesting and certainly I recommend everyone with a computer (or access to one) to invest their £11.99 and play around with it. I'm sure there's a knack somewhere and at least it does tax your mind, unlike the first BBC one.

MYTH MAKERS

Going back, now, briefly to video, that other great promoter of *Doctor Who* on video, Reeltime, have a couple more of their **Myth Makers** interviews. As I write this, both **Michael (Ben) Craze** and **Wendy (Zoe) Padbury** are in post production, but the one I have seen most recently is **Nicola Bryant,** again interviewed by the debonair Nicholas Briggs.

This time Nicholas takes us to Shepherd's Bush in West London, home of the BBC itself, but also the location used in *Attack of the Cybermen* for the Totter's Lane scrap yard and the garage that led to the Cybermen's sewer-based control centre.

The interview then moves on from there to what is apparently Nicola Bryant's local gym, but unfortunately Mark Ayers' direction of the video is rather static and uninteresting and for all you see of the gym, it could easily be any old wall inside any old building. In fact, whilst Nicola Bryant is her usual bubbly and friendly self, the actual video presentation is let down by its reversion to the tight framing and static shooting of earlier *Myth Makers,* which had been thankfully improved upon with the Nicholas Courtney and Carole Ann Ford ones.

For that reason, I wouldn't say that this *Myth Makers* is the best to watch but from an interest point of view, Nicola is possibly the most chatty and well-interviewed of them all so far.

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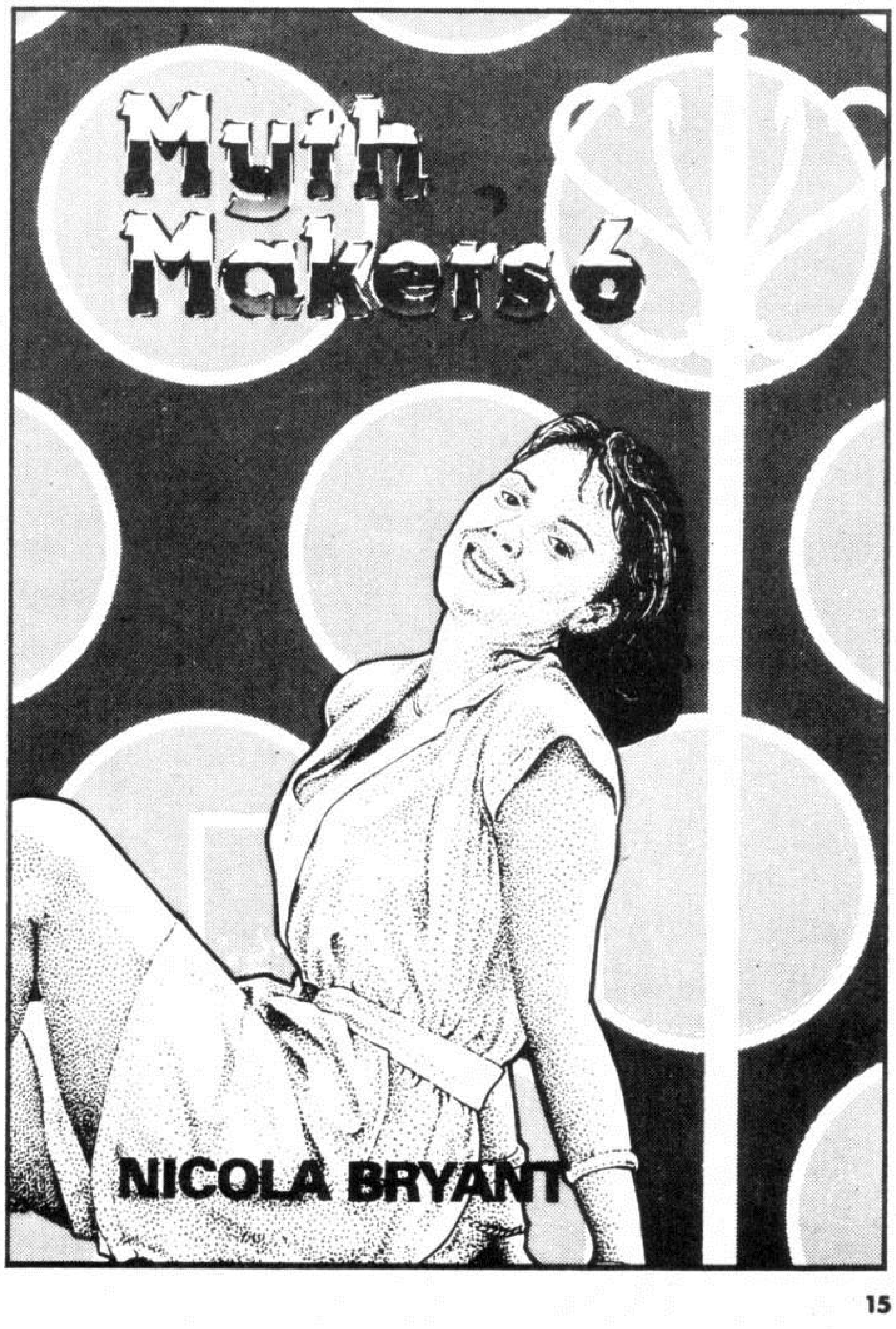


FINE ART CASTINGS

Now then. From the general output that seems to come from the Andover direction, I guess that a great many of you have been buying up the **Fine Art Castings** little figures. And why not? They are after all very good, terrifically detailed and with David Howe of the *Doctor Who Appreciation Society* reference department giving them sound advice, everything seems to be ticking along nicely. Certainly their latest batch of releases are good. In fact, they seem to get better as they go along.

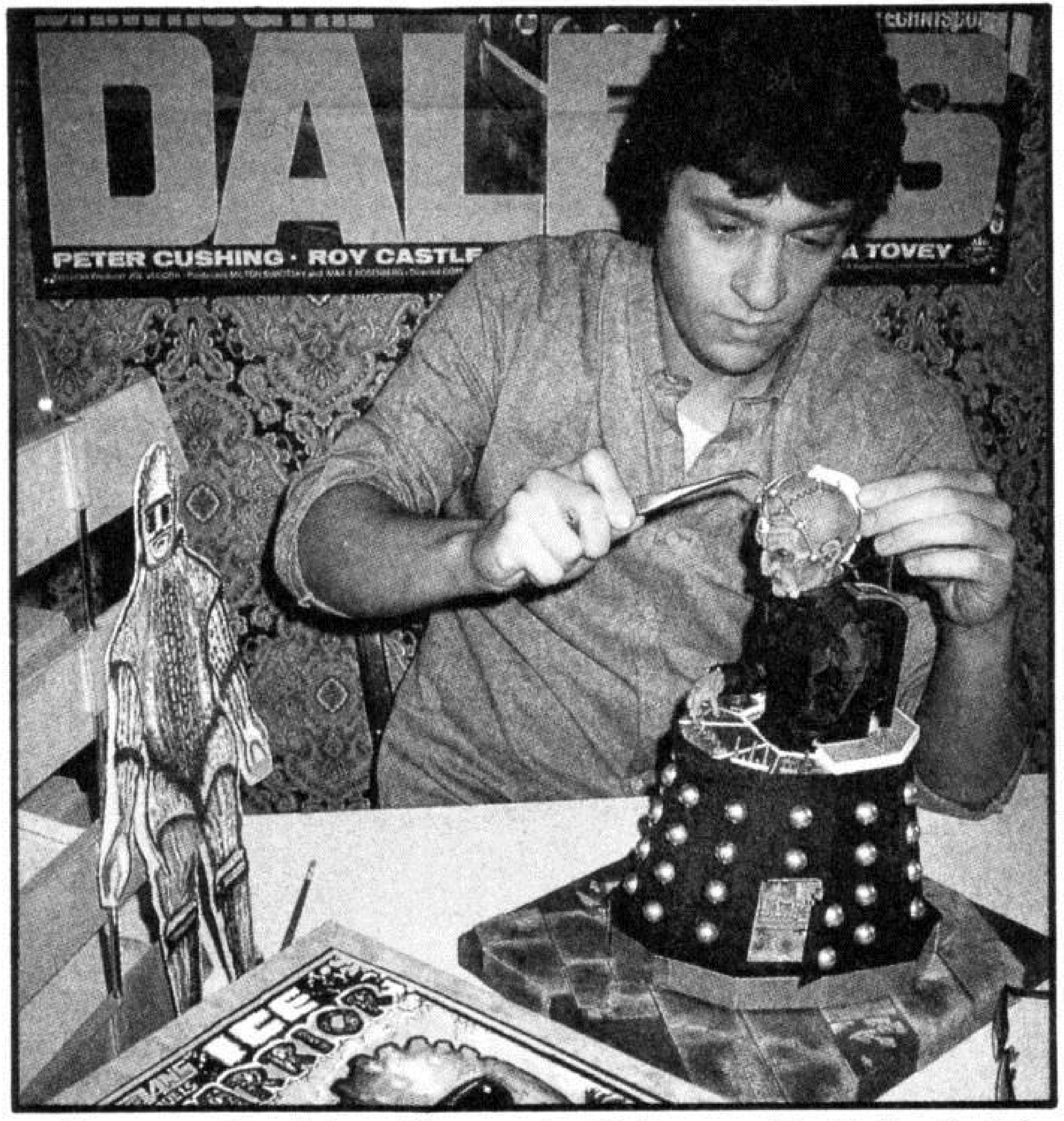
Anyone who bought the original Tom Baker Doctor and Leela would have noticed that they are somewhat out of scale with the rest of the figures. As if to rectify this, Fine Art Castings have issued an Eighteenth Season Tom Baker model, with a *Leisure Hive*-dressed Romana to accompany him. Both of these are good, although Tom Baker's face looks a little podgy to say the least, but then nothing is perfect. And now that a Peter Davison and Colin Baker have been added to the series, we now have a full range of Doctors. To accompany Colin Baker, there is of course a busty Peri, and to help the erratic second Doctor, there is now a Jamie figure.

On the monster side, we now have a *Warriors of the Deep* Silurian and out right now should be a Tractator from *Frontios*. However, I have two favourite figures of those recently issued. One is the very detailed robot from *Robots of Death* (which comes with a variety of name plates so that you can use them as SV7, V5 or D84, depending on your choice). The detail on the Robot is astounding and I was terribly impressed. So impressed, in fact, that I intend to acquire two more to make up the full set of three. On top of that, you can now get, from last season's *Time Lash,* The Borad sitting down in his chair, complete with a highly detailed disfigured face, half human, half Morlox. The Borad even comes with an aging gun.

Fine Art also do a series of 25mm and 40mm figures, of which the Yeti and Sensorite are the latest additions I've seen and are, for such small sizes, very well detailed. A quick rundown of the up and coming 80mm figures – they include Quark, Alpha Centauri, Sil, the Celestial Toymaker, a Terileptil, a Pertwee Silurian and dear old Sutekh.

SEVANS MODELS

Sevans Models, in the wake of their highly successful Dalek Construction Kit, have high hopes for this year as well. Further to their Ice Warrior kit, which ought to be out now, comes a Cyberman. This is the *Tomb of the Cybermen* version and comes complete with a choice of heads, so you can make A.N. Other Cyberman or the Controller himself. There will also be a choice of differing arm positions, because although the models are not jointed, you will be able to set them in differing positions.



Also coming later this year will be an *Earthshock*-style Cyberman to whom you can, I assume, do the same thing. If Cybermen aren't your cup of tea then along comes a Dalek – again? No, this time it is a film Dalek complete with big base, funny eyes and claw instead of sucker (see the pin-up on the back of **Doctor Who Magazine 111** to see exactly what I'm talking about).

This will shortly be followed by a special TARDIS console room kit, based on the console room used from the show's 1963 beginning, right up until the early Baker years. Unlike the usual models which are built on a scale of 1 fifth, this will be a 1 tenth scale model and so quite highly detailed.

I spoke to Stuart Evans at Sevans recently and he also expressed a hope that by this time next year, he will have produced 1 fifth scale models of at least four of the Doctors to go with their enemies, so the future of those models looks very bright indeed.

Finally, just one piece of advance news. BBC Enterprises seem to have something new up their sleeve. At the time of writing this, they aren't saying what but just around now, all should be revealed. As the great man says, Stay Tuned . . .

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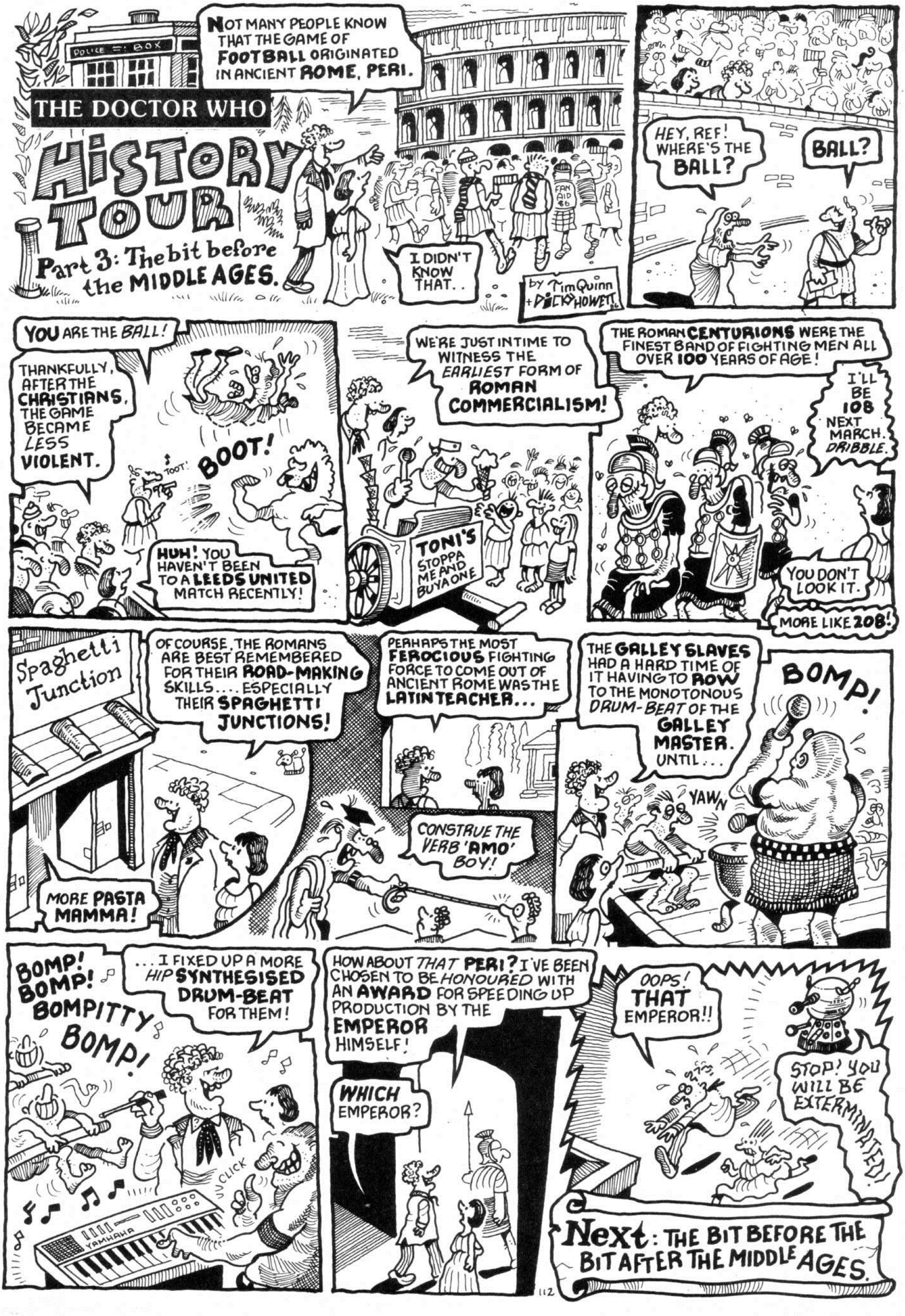
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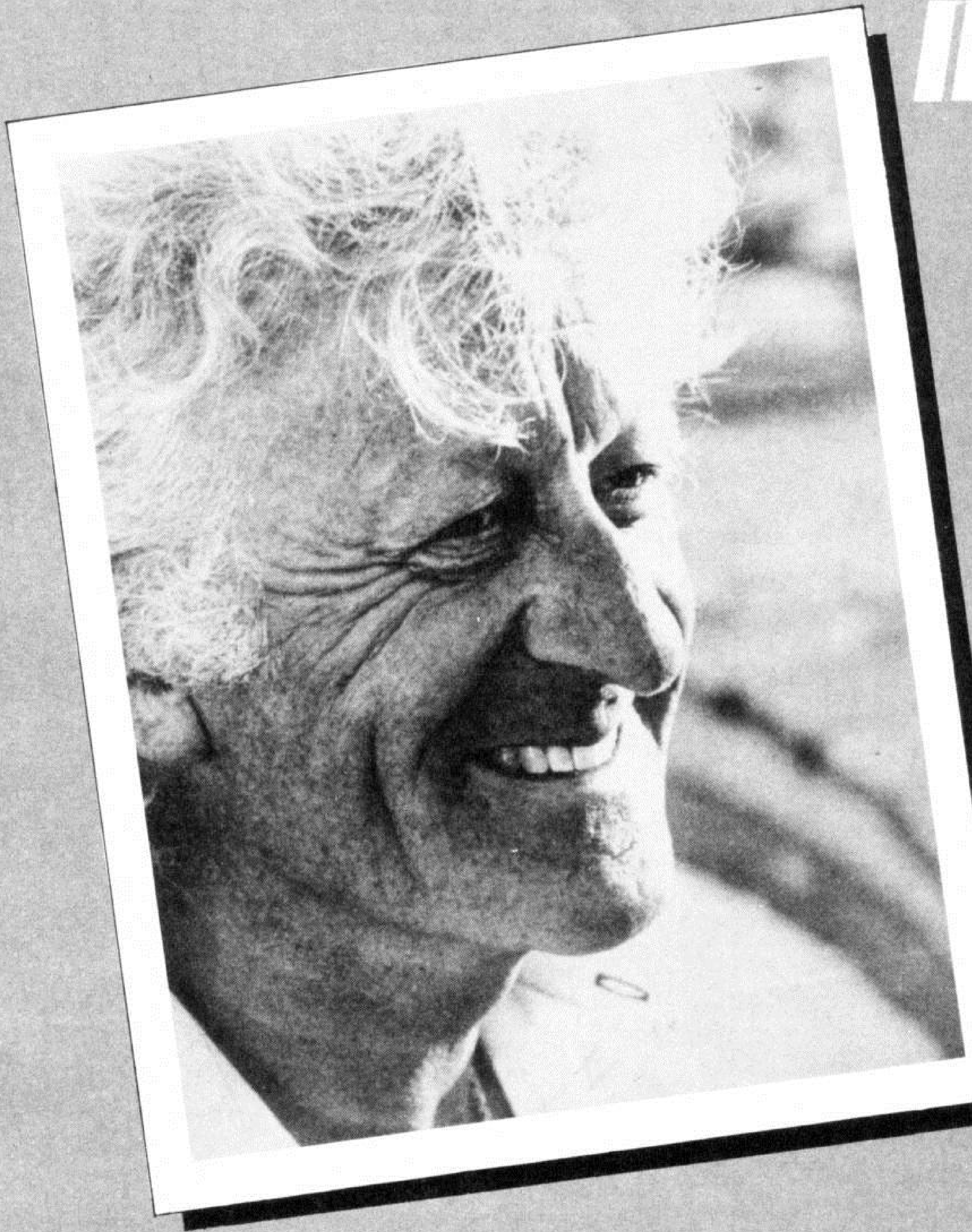
Part 3: The bit before the MIDDLE AGES.
NOT MANY PEOPLE KNOW THAT THE GAME OF FOOTBALL ORIGINATED IN ANCIENT ROME, PERI.
I DIDN'T KNOW THAT..
FAN AID 86
by Tim Quinn + DICKY HOWETT 86
HEY, REF! WHERE'S THE BALL?
BALL?
YOU ARE THE BALL!
THANKFULLY, AFTER THE CHRISTIANS, THE GAME BECAME LESS VIOLENT.
TOOT!
BOOT!
HUH! YOU HAVEN'T BEEN TO A LEEDS UNITED MATCH RECENTLY!
WE'RE JUST IN TIME TO WITNESS THE EARLIEST FORM OF ROMAN COMMERCIALISM!
TONI'S STOPPA ME AND BUY A ONE
THE ROMAN CENTURIONS WERE THE FINEST BAND OF FIGHTING MEN ALL OVER 100 YEARS OF AGE!
I'LL BE 108 NEXT MARCH. DRIBBLE.
YOU DON'T LOOK IT.
MORE LIKE 208!
Spaghetti Junction
OF COURSE, THE ROMANS ARE BEST REMEMBERED FOR THEIR ROAD-MAKING SKILLS.... ESPECIALLY THEIR SPAGHETTI JUNCTIONS!
MORE PASTA MAMMA!
PERHAPS THE MOST FEROCIOUS FIGHTING FORCE TO COME OUT OF ANCIENT ROME WAS THE LATIN TEACHER...
CONSTRUE THE VERB 'AMO' BOY!
THE GALLEY SLAVES HAD A HARD TIME OF IT HAVING TO ROW TO THE MONOTONOUS DRUM-BEAT OF THE GALLEY MASTER. UNTIL...
BOMP!
YAWN
BOMP! BOMP! BOMPITTY BOMP!
...I FIXED UP A MORE HIP SYNTHESISED DRUM-BEAT FOR THEM!
CLICK
YAMAHA
HOW ABOUT THAT PERI? I'VE BEEN CHOSEN TO BE HONOURED WITH AN AWARD FOR SPEEDING UP PRODUCTION BY THE EMPEROR HIMSELF!
WHICH EMPEROR?
OOPS! THAT EMPEROR!!
STOP! YOU WILL BE EXTERMINATED!
Next: THE BIT BEFORE THE BIT AFTER THE MIDDLE AGES.

JON PERTWEE INTERVIEWED



Jon Pertwee took *Doctor Who* by the scruff of its neck and transformed the series from a children's programme of uncertain future into a very robust action/adventure series.

The epitome of the star figure, he delighted in the publicity and hype connected with the show, appearing up and down the country opening shops and fetes and making as many public engagements as his schedule would permit. Although still an extremely busy man, he found time recently to talk to Richard Marson . . .

When he was cast as the Doctor, Jon Pertwee was uncertain as to how the producers wanted him to play the part. After a time, he asked for a specific set of directions, only to be told by Barry Letts, "Play it as yourself."

Pertwee was amazed: "I said, 'Why have you hired me if you don't want me to do what I've learnt to do over the years – and act?' Barry, bless his soul, said that it was the ultimate test of my acting ability, to see if I could take these predominant elements of myself and turn them into a character for the Doctor.

"If you think about it, it does take a lot of confidence to play as up-front a figure as the Doctor. Most of the time, actors can safely hide behind their art. With this part I didn't have that kind of easy protection – there was no fall-back. In the end, my wife got sick of me dithering about it and told me to get on with it, come home and pay her some attention. So I did, and lo, the Third Doctor was born."

Pertwee rapidly became known as the action-man Doctor, leaping into the fray with the kind of physical abandon that has not been seen in the show since. He was particularly keen on this aspect of the part: "I always said, and I still believe, that what the kids want is a bit of evidence to show that the Doc can give as good as he gets. They don't want a coward any more than they want a bonehead who only uses his fists to get out of a tight corner.

"Where I could, I would do my own stunts."

"What we did in my *Doctor Who* was to try to combine the two approaches. The Doctor would only use physical violence when and if he had to, but if he had to then boy, did he sock it to them. I was very lucky to be backed by one of the best stunt teams in the business – men like Stuart Fell and my usual double Terry Walsh.

"Where I could, I would always do my own stunts, but on occasions one of the boys would take me to one side and say, 'Look mate, this one is really too dangerous, let us do it, okay?' and then I would give way, because you just don't argue with the professionals.

"My other problem was my bad back. I've suffered an awful lot from it over the years, the result of all the wear and tear I've subjected it to during the course of my career, both in the navy and in show business. When we were making *Doctor Who* it was Katy Manning who used to come up with the best solution – massage. She had a very light touch and before long I'd be back on the set, so when she left, I really felt it!"

Pertwee had three main companions over his five-year tenure. The first was Caroline John, the second

Katy Manning and finally Elisabeth Sladen. What were his impressions of working with each of them?

"In my opinion, Caroline John didn't fit into *Doctor Who.* I couldn't really believe in her as a sidekick to the Doctor, because she was so darned intelligent herself. The Doctor didn't want a know-all spouting by his side, he wanted someone who was busy learning about the world. Although Caroline and I worked well together, I don't think it did the series any harm when she left, incidentally to have a baby, and not because she was sacked or anything melodramatic like that.

"Katy was far and away my favourite girl, and she fitted in perfectly with the way I wanted to do the show. It was funny – Katy was by no means conventionally attractive, she was really quite a funny mix, but I still think she was incredibly sexy in the part, and certainly off-screen, too.

"They tried to turn her into a bit of a swinging teenager in the series, but no way could they have shown the real Katy! She was enormous fun and exceptionally generous to work with, always a good steadying influence on my rather volatile temper. It was a very sad day when she married Stewart Bevan and left us.

"Lis Sladen was probably the better actress of the two, a very talented lady with tremendous looks and a smashing figure. I remember Barry saying to me, 'Come along and meet Lis,' and as they were casting for Katy's ▶

Day of the Daleks.

POLICE PUBLIC BOX

Faces from the Pertwee Era: the Master, Jo and the Brigadier.

replacement, I instinctively knew that this was the girl Barry had in mind. Anyway, he led me into his office and introduced us. We all stayed for a coffee and some general conversation and little did Lis know that every time her back was turned, I was making thumbs-up signs to Barry who, when given the opportunity, was frantically returning them to me."

Had Pertwee enjoyed working with special effects, an area which became particularly predominant in his era? "It tended to depend on the crew whether one minded doing all the time-consuming effects demanded by each *Doctor Who* episode. Generally, we had excellent floor managers who would keep us amused during the long periods of waiting and lining up. One couldn't really *mind* the special effects – they were part and parcel of doing the show and you knew that it wouldn't be the same without them.

"It was very depressing if you thought they were bad, because however hard an actor works to get an audience to suspend their disbelief, you cannot cover up an effect that goes badly wrong. Then it would be you who would end up with egg all over your face, because there you would be, acting deadly serious and there would be the effect laughing at you.

"After a while one got used to the fact that this wasn't feature film territory and you could always console yourself that television caters better for actors than film – unless of course you happen to be Robert Redford."

Pertwee tried to put as many ideas and as much adrenalin into the series as he possibly could: "Like the Whomobile, which was my idea. I was very lucky because my directors and above all my producer, Barry Letts, was so open to my butting in and saying, 'Wouldn't it be a good idea if . . .?'

"I remember when we were filming in some BBC training premises for *Spearhead From Space*, I went for a little walk about the place, being perennially inquisitive. I found, in the course of my walk, a little Victorian bathroom with the most amazing Victorian bath and shower. I went rushing back to the director, Derek Martinus, and said, 'Look what I've found – we've got to use it.' He came along, agreed it looked superb, and so we used it!"

It was in *Spearhead From Space* we learned that the Third Doctor has tattoos. How did Pertwee come to have this singularly Earthbound phenomenon? "They were a little mistake from younger and more foolish days. I always thought it was quite amusing to have the Third Doctor, who was so preoccupied with being the archetypal gentleman, displaying a nice big piece of arm adornment – and nobody said anything when filming, so they were seen on screen. Perhaps people were frightened of offending me so early on in my time!"

"The Ogrons were so big, even I was terrified of them."

Did Pertwee have a favourite enemy or monster and, by the same token, one which figured in his list of dislikes about the programme? "I was very fond of the Ogrons, who were wonderful, because they were so big even I was terrified of them. I was also extremely pleased with the Draconians, who were the most beautiful pieces of work.

"Often a *Doctor Who* monster which looks good on screen will be laughably bad off it. They were always scratching something together from nothing. I remember one of the worst were the Primords in *Inferno,* which was partly directed by Douglas Camfield. The whole filming was going very nicely, we all thought, the script was a good one, full of frightening bits for the audience and lots of action for the Doctor. Then they unveil these ridiculous werewolf things with great false teeth and fur-covered rubber gloves. They were *awful*.

"I remember asking Douglas if he was serious about using them, and although I don't think he was very happy about it, it was too late to do anything about it. Olaf Pooley, who was playing the main villain in the story, caused a great stir when he refused point blank to be made up as one of these things, and I have to admit, I saw his point.

"It's well-known now, but my other pet hate is the Daleks. Couldn't bear the things and can't imagine how they could be so popular. They looked so primitive to me, trundling around in the studio and it was a great fight for ▶

▲ ***The Daemons.*** ▼ ***Frontier in Space.***

our directors to make them look anything more than a heap of old plywood on castors.

"It was just my luck that we did several Dalek stories and I squirmed through each and every one of them – *Day of the Daleks* being the worst. The story was such a complete anti-climax, with about three Daleks supposedly making up an invasion force. I found that a great shame, as Paul Barnard, who was the director, was one of the best, and I think he nearly had a nervous breakdown trying to make it look good."

"Barry Letts was very keen on the moral messages."

Pertwee stands up for the majority of his stories, though. "If anything, the standard was one of consistent excellence, rather than occasional peaks among the dross. There were very few poor stories – the odd script might have needed a bit of reworking in rehearsal, but generally I was very well served.

"Barry Letts was very keen on the moral message and a lot of our scripts incorporated that philosophy so that we became instruments of different political and social arguments. We did one about sharing the planet we inhabit, we did one about pollution and they all had a kind of truth which our directors would seek out and enlarge. I think this is the main reason why audience figures went up so significantly when I was on – I'd like to think it was solely because of me, but in reality it had a lot to do with the twin appeal of the scripts – they had the crash bang wallop for the kids and the inner message for the mums and dads. And, of course, they had Katy in a mini-skirt!"

What were Pertwee's impressions of the two other mainstays of his era, Nicholas Courtney and Roger Delgado? "Nick was and is one of the finest actors available for that mix of English reserve and pure irony. He was great to work with, because he was a lot of fun beneath a very cool exterior and he would always play the most serious of scenes with a detectable twinkle in his eye.

"I remember when we were on location, filming for *The Daemons* there were a set of delays and it looked as if we might have to call it a day without getting what we wanted in the can. This would have been frustrating in itself, even had it not been for the long time we had all been standing around waiting for the command to do the scene. Well, on hearing this I hit the roof, using the most colourful language at my disposal and generally behaving in a most unprofessional manner.

"Nick was marvellous in fraught situations – he came up and stopped me in my tracks and made me laugh, which cooled the situation down. You can't resist a man with his sort of charm, and he was a super colleague to have in all those *Doctor Who* episodes we made together.

"Roger was another of those special actors. There was a time when I began to get a bit jealous because of the amount of attention he was receiving. Parts like the Master are a gift to any actor and a very definite show stealer for the rest of us.

"In Roger's hands, it could have been a case of obliteration, but he was too moderate to take over and hog the limelight. I was joking one evening after a studio recording that they were going to retitle the series in his favour and have me as his companion – only half seriously I might add – and he laughed it off.

"We were making *Doctor Who* when the news about his death came through. I'd spoken to him not long before he left for Turkey, where he was going to make a film, and he was full of high spirits about his next return to the series. When he was killed, it affected the whole thing – tainted it and spoilt the pleasure of doing the show.

"With Katy having made up her mind to go, I decided that it was time to do something about moving on myself. So from a rumbling, it soon became a roar as we all discovered – Barry (Letts), Terrance (Dicks), Katy, Richard (Franklin), and myself – that we were thinking in terms of calling it a day. So, setting a date was only an extension of a predetermined set of intentions."

After Jon Pertwee left *Doctor Who,* he went back to the stage, playing in the West End and returning to one of his old loves – cabaret. He also became the chairman of a successful and aptly-titled quiz game entitled *Whodunnit?*

before appearing on our screens as the scarecrow *Worzel Gummidge*.

Pertwee didn't, however, turn his back on *Doctor Who*. He was among the very first panellists at a *Doctor Who* convention and he still fits in as many of these as he possibly can: "Conventions in America are big business now. When they all started, it was just for the love – now it's for the love *and* the money – which is an ideal combination of both."

"Most of all, I hated that stupid dog."

Pertwee took part in the 1983 extravaganza *The Five Doctors*. The show had moved on a lot since his departure. What did he think of the way it had developed in the interim? "I didn't like it at all when it got silly and childish. Most of all, I hated that stupid dog, K9. I would have refused point blank to have had anything to do with a monstrously twee creation like that, as I thought it dragged the show down.

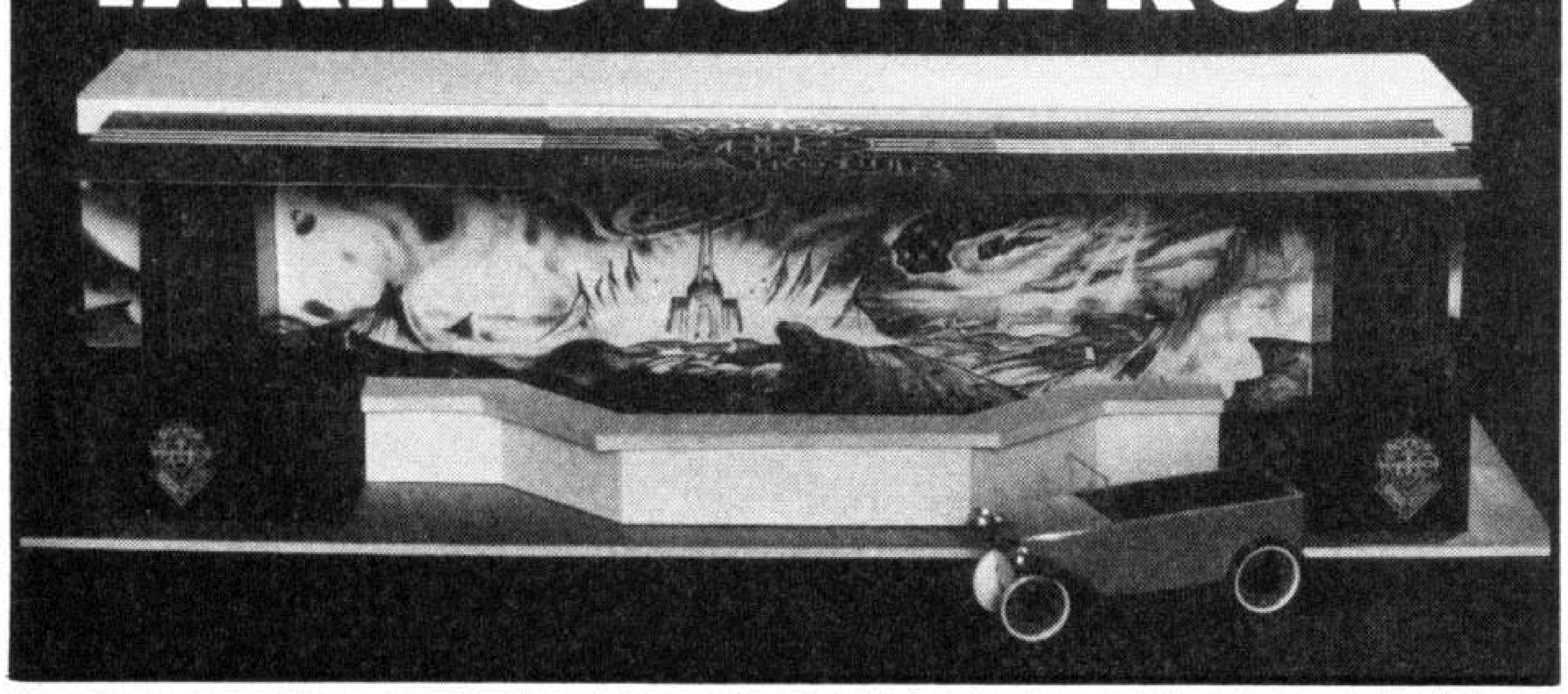
"I think the scripts during my time were a lot closer to home, much nearer to being exciting drama and I thought the humour was more subtle in my day. It all looked as though the BBC were getting a bit stuck for ideas until John Nathan-Turner came along. He made sure that the series wasn't treated as childish rubbish and was given a budget in accordance with that feeling.

"I was delighted to appear in *The Five Doctors* and I thought it was a great shame that Tom declined to take part. Of course, it would have been nicer to have had a bit more to do, but that was necessarily a problem, considering the amount of characters Terrance Dicks was trying to cram in.

"Generally, I thought I was done justice and I told John then that I wouldn't mind coming back again to do the odd special – only occasionally, as I'm a bit long in the tooth now for the kind of physical demands *Doctor Who* makes of one . . ."

The Jon Pertwee era is undoubtedly one of the most fondly remembered by *Doctor Who* fans, carrying as it did a unique mix of authority and charm. For five years Pertwee enthralled us all, a skill he has retained throughout a long and successful career. ◆

TAKING TO THE ROAD



A model shows the design of the trailer.

BBC Exhibitions have released details of their exciting new project, a touring *Doctor Who* Exhibition! The 48-foot-long Trailer, which is to tour the States for two years, is unfortunately not suitable for British roads but we can bring you news of the Exhibition, and the people whose hard work has made it possible.

WALK-THROUGH EXHIBITION

The *Doctor Who* Exhibition will be touring the United States for two years, beginning in Washington D.C. on Thursday, May 8th. It will then visit two cities across the country every week until 1988. The Exhibition has been organised by BBC Enterprises Limited in conjunction with Monarch International (the BBC's U.S. Exhibitions and Promotions Agent) and Lionheart Television International (the BBC's programme Distributor in the U.S.A.).

The Exhibition Trailer has been specially built in Warrington by a company called VANPLAN and the Exhibition Designer is Tony Burrough, a BBC Set Designer whose work on *Doctor Who* has included such productions as *The Keeper of Traken, The Black Orchid* and *Warriors of the Deep*.

The interior of the Exhibition and shop has been built by Parker Hinson Productions Limited, who are based in Wembley and have worked with BBC Enterprises on numerous exhibitions and other projects since 1971. They constructed the Special Effects Exhibition in the Science Museum and were initially responsible for the construction of the two *Doctor Who* Exhibitions in Longleat and Blackpool.

The spectacular design on the exterior of the Exhibition has been specially created by Andrew Skilleter, famous for his *Doctor Who* posters, calendar and artcards. This startling and futuristic design will form the backdrop for the Exhibition Shop, in which a whole range of specially designed merchandise and traditional merchandise will be on sale.

Visitors will enter the Exhibition through the 'TARDIS' and walk through an experience of light and sound to come face to face with likenesses of some of the characters from *Doctor Who*. These include old favourites such as a Dalek, Silurian, Sea Devil, Sontaran, Tractator, Ergon and K9. The animation of these characters has been created by Tony Oxley, who has also built the TARDIS Console for the Exhibition.

The characters are set behind two-way reinforced mirrors and highlighted by spot and special effects lighting tripped by an effects sound track. The floor and ceiling effects will create the illusion of space.

The *Doctor Who* car, 'Bessie', will accompany the Exhibition. This unique vehicle, which appeared with the Third Doctor, Jon Pertwee, will be used both as an exhibit and for promotional purposes.

The project has taken well over a year to put together and many departments have contributed to its creation. John Nathan-Turner, the *Doctor Who* Producer, has spent a considerable amount of time helping to co-ordinate the Exhibition, together with the Enterprises Exhibitions Unit, who in turn have called upon the services of the BBC's Costume, Make Up and Visual Effects Departments and the Radiophonic Workshop.

It is hoped that a Mail Order Service will operate in the U.K., whereby British fans can purchase items of merchandise created specially for the U.S. Tour. We'll publish details of this as soon as we have them, plus photos of the actual Trailer.

THE JON PERTWEE ERA

FASCINATING FACTS

● When the colour series began in 1970, the old TARDIS sets were in a poor state of repair and the cost of constructing new sets was deemed prohibitive. The old console was seen by itself in the Doctor's laboratory in *Ambassadors of Death*, and in a garage in *Inferno*, the last time the original console from 1963 was to be seen in its proper form.

○ **Bok the gargoyle from *The Daemons* came in two forms. An inert plaster statue for its dormant moments, and in a grey latex outfit worn by 'living' actor Stanley Mason. The 'stone' Bok was presented to Jon Pertwee and resided in the front garden of his home in Barnes for many years, before the elements finally took their toll.**

● The first Auton invasion was filmed in Ealing High Street, West London, very early one morning in autumn 1969. Although much of the location has since been redeveloped, the main shop featured, 'John Sanders', is still standing.

○ **Caroline John had different hairstyles in each of her four stories. She first appeared with her own reddish-brown hair drawn up into a bun, while in the Silurian story she let much of it down in locks across her shoulders. She wore a bouncy blonde wig for her next two stories, however, her *Inferno* counterpart had a smart dark brown one.**

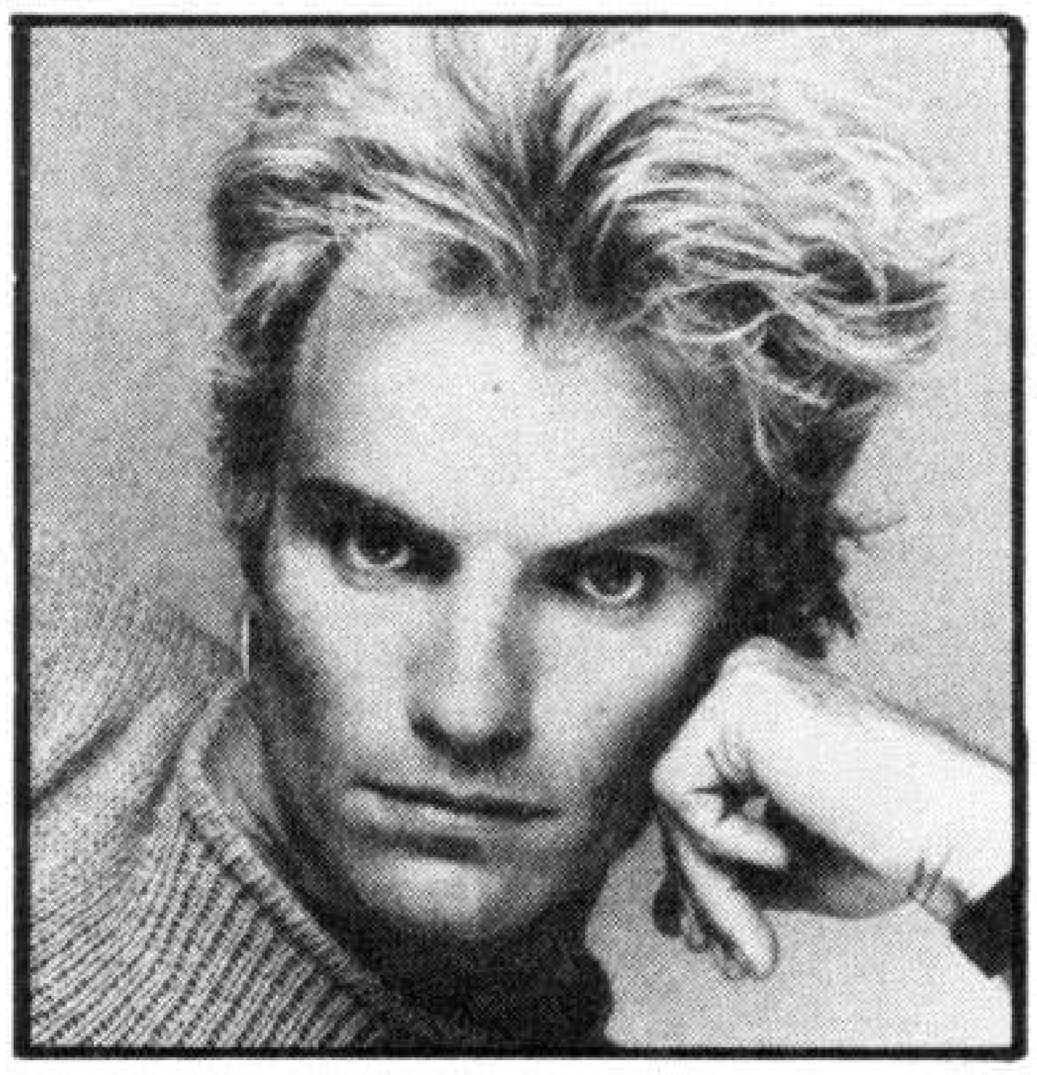
● *Spearhead From Space*'s Auto Plastics factory was in fact the Guinness Factory at Acton, used a year before for the IE premises in *The Invasion*. UNIT fought the Autons in exactly the same alley where they'd staved off the Cybermen.

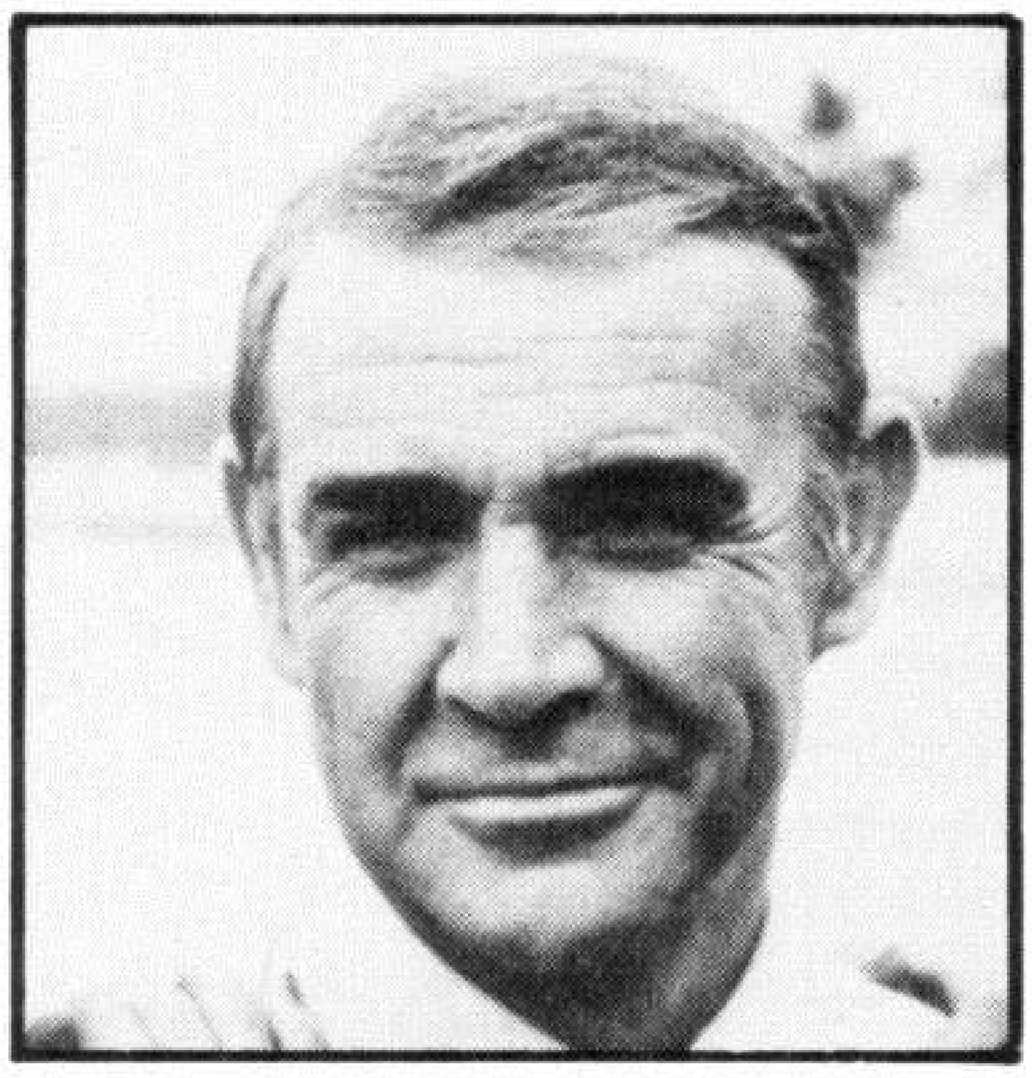
○ ***The Ambassadors Of Death* marked the debut of the cliffhanger sting before the closing music, variations of which have been used ever since. The previous two Pertwee stories had a curiously inter-cut working of the theme with no sting, *Spearhead From Space* established the final grinding 'shoosh'.**

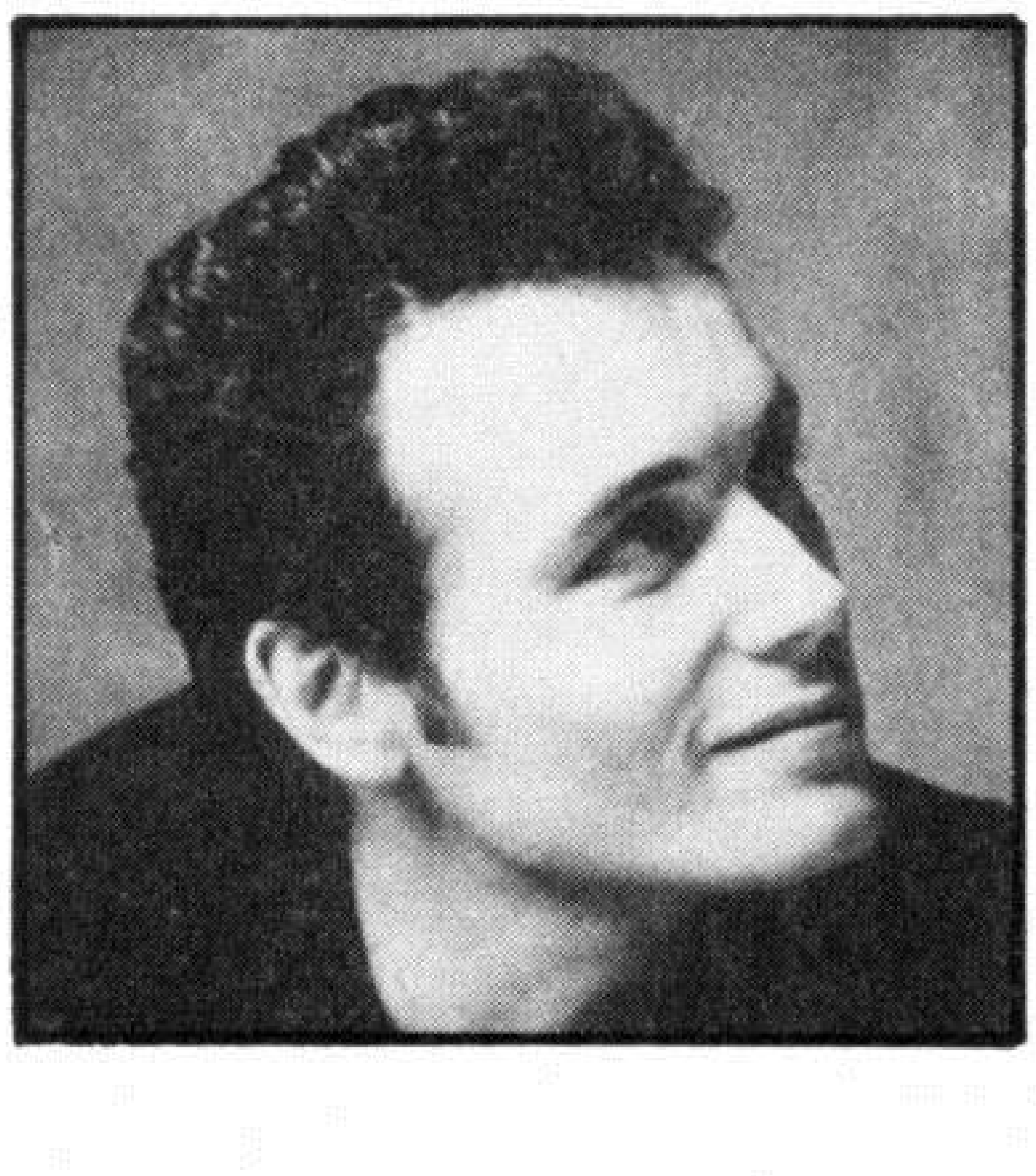
● Nicholas Courtney did a voice-over in *The Daemons* as a BBC3 announcer, apologising for the breakdown in transmission from Devil's End.

○ **Bessie's real number plate was 396 CLG. WHO 1 was already in use by another driver, so when the plate needed to be shown, the *Doctor Who* team were forced by law to film the little yellow roadster on private roads only.**

● **Compiled by Patrick Mulkern.**







While a few of you disregarded just about the only rule we imposed – that actors who have appeared in the series are not allowed – and voted loyally for Colin Baker, there was a wide variety of suggestions for the role of the Doctor, with several duplications.

Perhaps surprisingly, none of the entries received cast a woman in the role. The two most popular nominations were for John Cleese and David Bowie. Tom Selleck, Peter O'Toole, Charles Dance, Anthony Hopkins, Robert Hardy and Bob Geldof were amongst the other suggestions.

The companions suggested included Samantha Fox, Madonna, Jayne Seymour, Grace Jones, Nastassia Kinski, Felicity Kendal, Joan Collins, Judy Trott, Nigel Havers and Sean Connery. While the glamour element still featured with several entrants, there was also a large proportion of the votes going for characters who would play a more intelligent role than has been the tendency in the past, judging by the reasons given for their choices.

The villains section had you working overtime and nominations included Joan Collins (again), Dustin Hoffman, Alec Guinness, Michael Praed, Vincent Price, Adam Ant, Margaret Thatcher, Mary Whitehouse and Michael Grade.

There was a similar variety in locations, from the outback of Australia to the BBC corridors, taking in Easter Island, Peru, Hong Kong, Greece, Egypt and pre-Rassilon Gallifrey amongst others on the way.

Sadly, there can only be one winner to the competition but we thought we'd share a selection of our favourite entries that didn't quite make it. . .

Patrick Melaugh, of Strabane, Co. Tyrone, suggested Tom Selleck as the Doctor,

DOCTOR WHO
CASTING COMPETITION

In DWM Issue 108, we asked who you would choose to appear in a *Doctor Who* film, if money was no object.

Read on for the best of your replies, plus a great new competition!

Madonna as the companion and Margaret Thatcher as the villain; Selleck 'because his Hawaiian shirts will help to make an awful costume', Madonna 'because her singing has proved that she can scream quite well' and Mrs. Thatcher 'because being a villain comes naturally to her'. An anonymous reader suggests Terry Wogan as the Doctor 'because if he were the Doctor, we could have *Doctor Who* three times a week, all year round!'

Tania Donald, of Victoria, Australia, casts Anthony Hopkins, because he's got charisma, herself as companion, because 'I can faint, get captured, get strapped to tables and say, "I don't understand," just as well as Nicola Bryant.' Mary Whitehouse is suggested as the villain and Skaro as the location 'because after we've finished filming we can leave Mary Whitehouse there permanently!'

Michael Crouch suggests Venice as a location, 'because of its sights and sunken locations. There's room here for a lot of action. Just imagine Sea Devils rising up out of the sunken streets!'

Terry Baker, of St. Paul, MN, USA, suggests Diana Rigg as companion, to play 'an intelligent, down-to-earth sort of woman, who could see the obvious where the Doctor could only see the complex side of a situation, instead of screaming for help, every time something went "Boo!"' Terry also suggests Adam Ant as a villain, 'because a, in this youth oriented culture, it would be nice for once to see a young, bratty villain getting his licks from people twice as old (and wise) as him, and b, Adam Ant has played a villain before, in *The Equalizer*.'

Michael Caine is cast as the Doctor by **Gareth Roberts**, of Milford Haven. 'My reasons are despite the trend to keep the Doctor with a rather posh English accent, I think Mr. Caine would be a popular change from tradition and a Cockney accent would still be very British.'

The winner, after a lot of debate here in the **DWM** offices, is **Scott Sauber**, of Downers Grove, Illinois, USA, with the following entry: As the Doctor: Brian Blessed; As the companion: Meryl Streep; As a villain: John Hurt. Location: The United States. Reasons: 'Brian Blessed could add a devious eccentricity to the Doctor. Meryl Streep is a box-office name and could add a questioning intelligence to the part of the companion. John Hurt is simply fantastic and can play fascinating, in-depth villains, as he proved in *Crime And Punishment*, and *I, Claudius*. The United States can be very breathtaking as Hitchcock proved and deserves to be featured in a *Doctor Who* story.'

Congratulations to Scott, who receives the prize of a signed copy of John Nathan-Turner's *The TARDIS Inside Out*.

The competition proved so popular, we've come up with a sequel! Costumes are another element of *Doctor Who* that always provoke comment, so your next mission is to design the costumes for our fictitious *Doctor Who* movie, featuring our winning cast.

The location gives you plenty of scope but can be ignored if you wish, though please state which part of the States and the era you have chosen to land the TARDIS in, if you decide this is relevant to your costume design. Once again, we've been unbelievably generous and given you an unlimited budget.

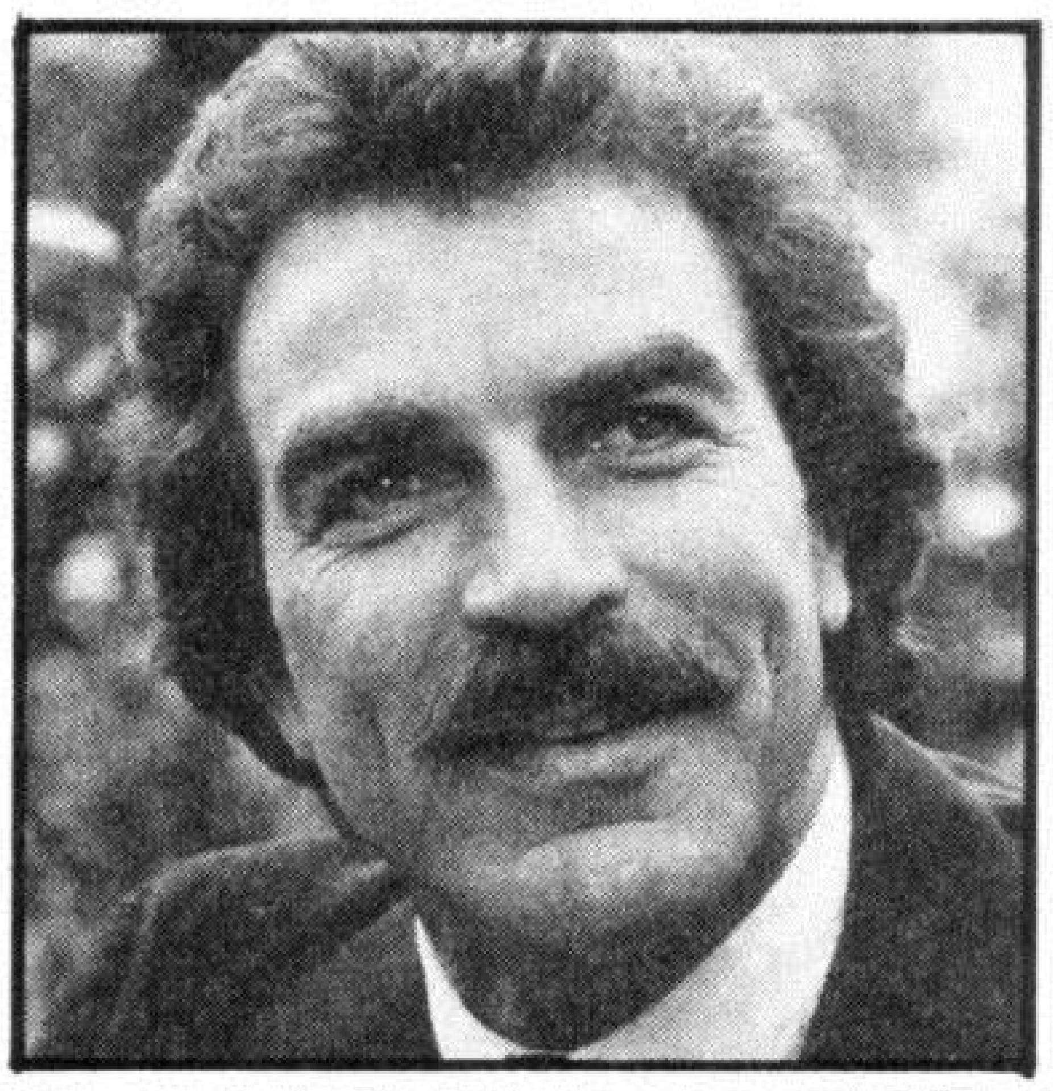
The winner of this competition will have their winning designs (one per character) printed in a future issue of **DWM** and will receive the original designs drawn up professionally by a fashion designer.

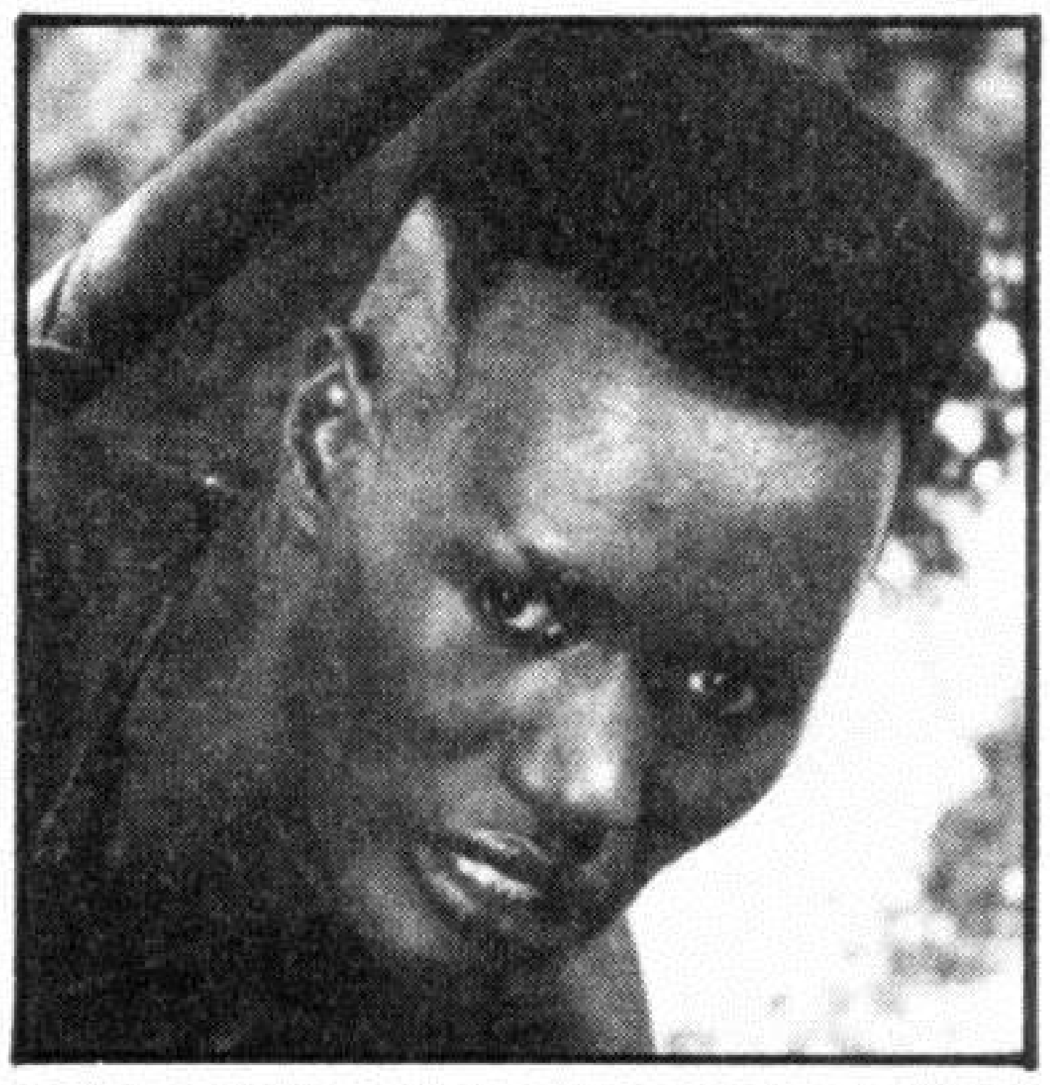
How to enter the competition:

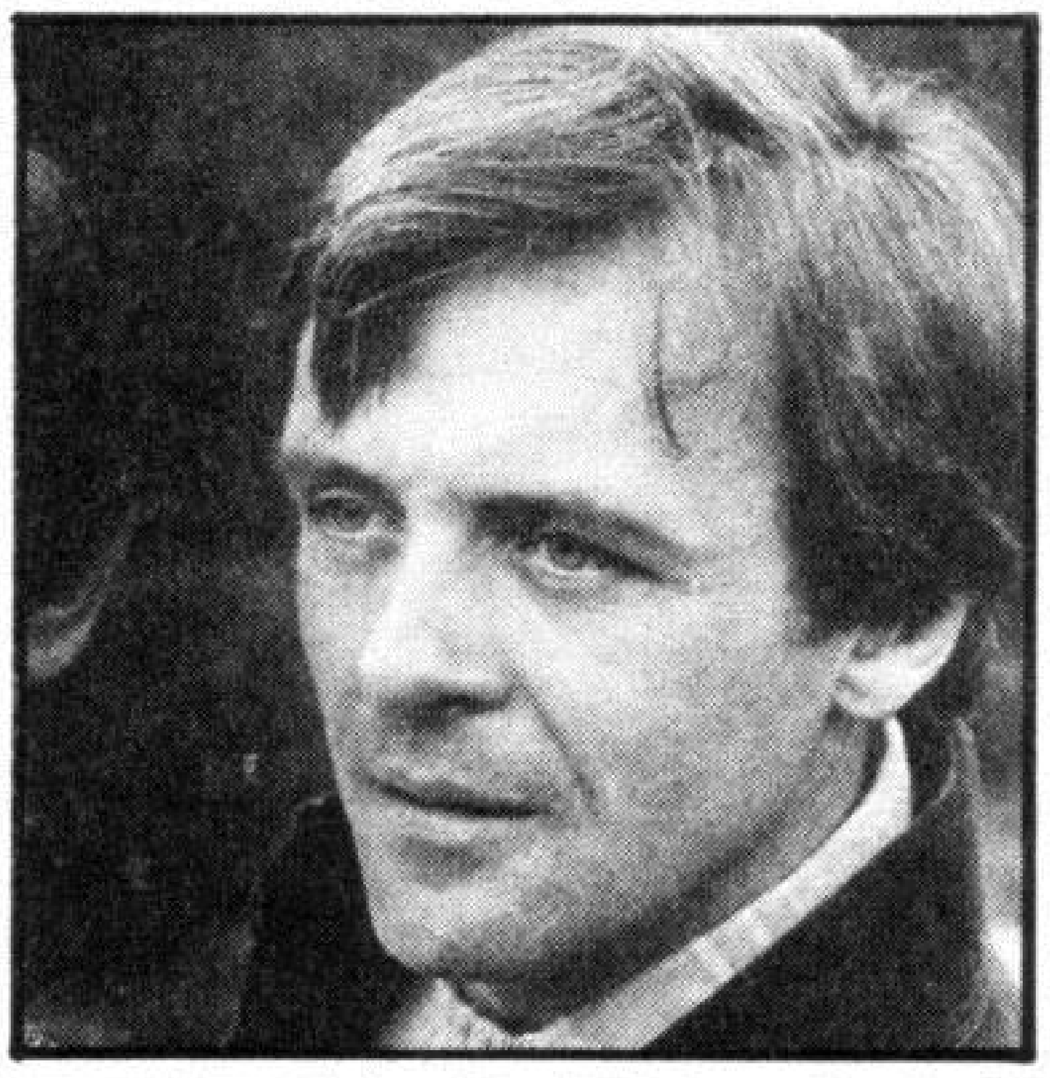
Try to put in as much detail on the costumes as possible but don't worry too much about the actual presentation, as the sketches will be redrawn by a professional designer. It's the ideas that count!

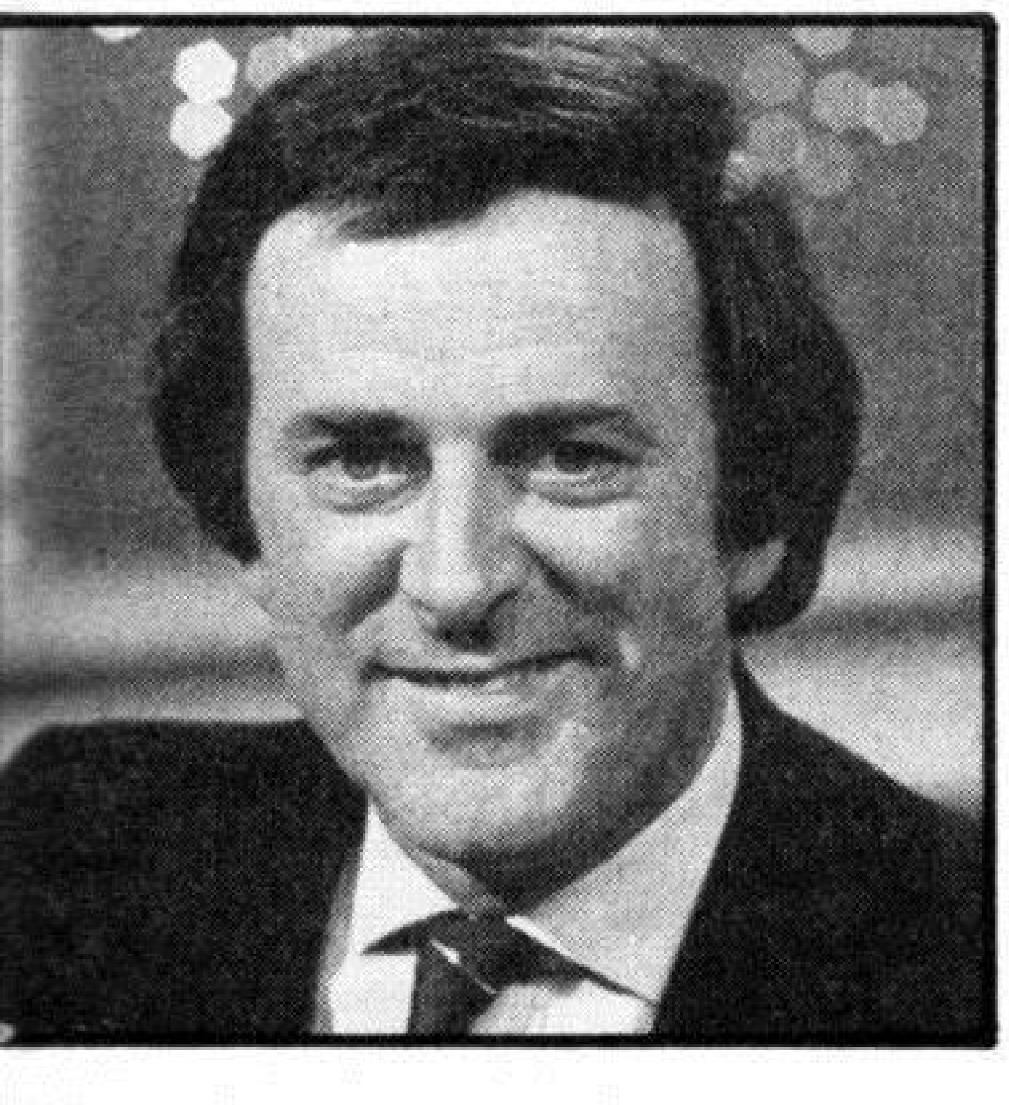
Attach your name, age and address firmly to your entry and send it to: ***Doctor Who* Designer Competition, DWM, Marvel Comics Ltd., 23 Redan Place, London W2 4SA.**

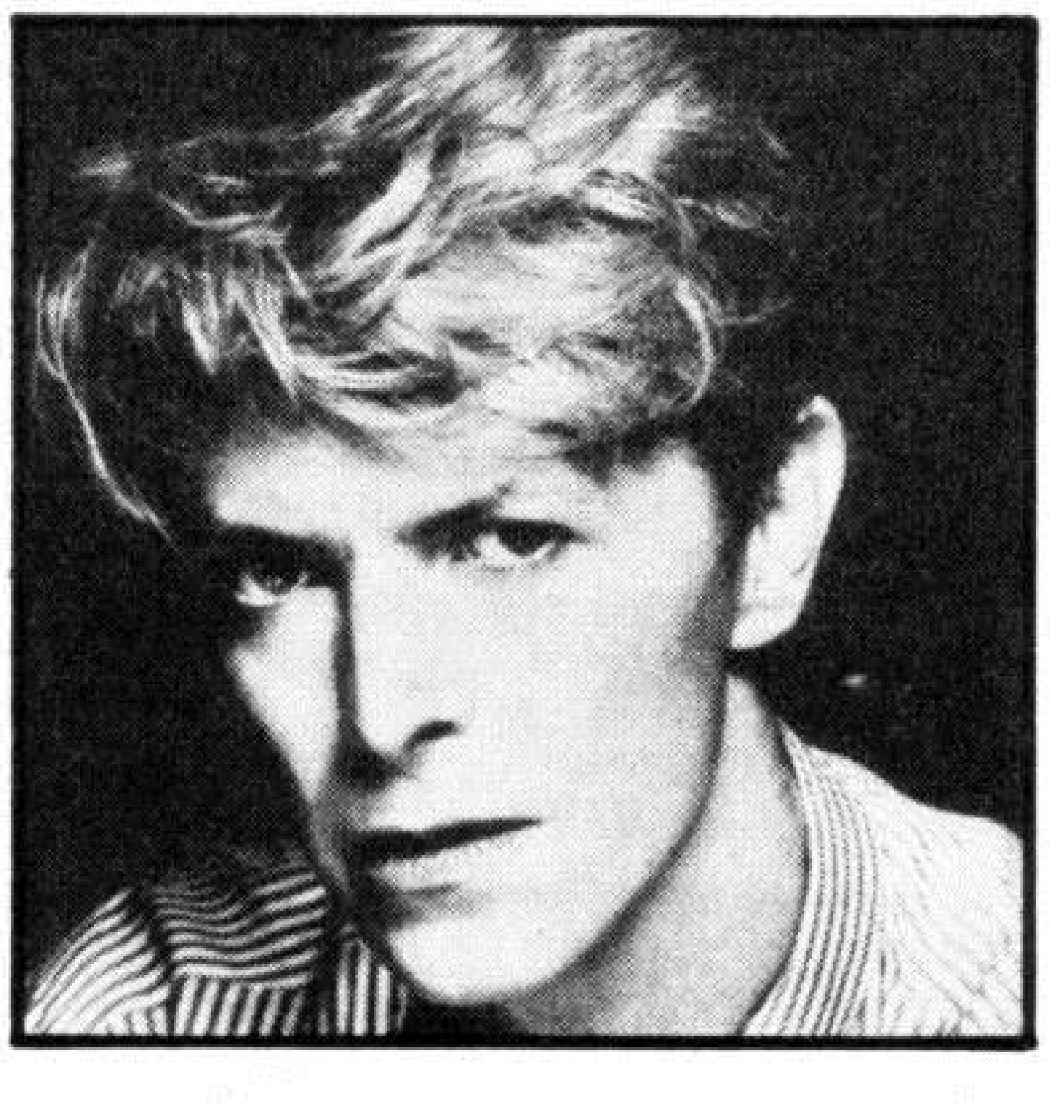
The closing date for this competition is **Friday 1st August, 1986.**

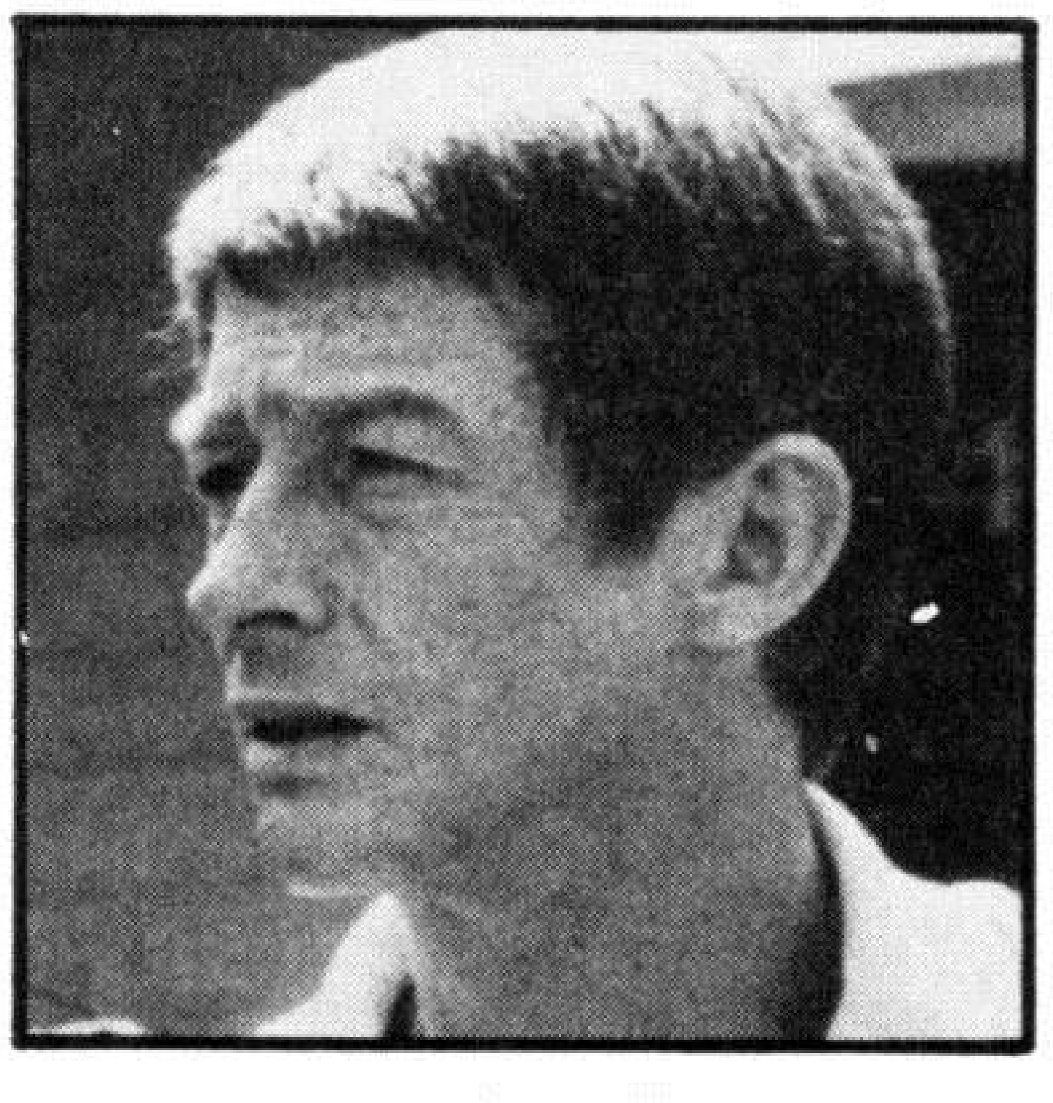


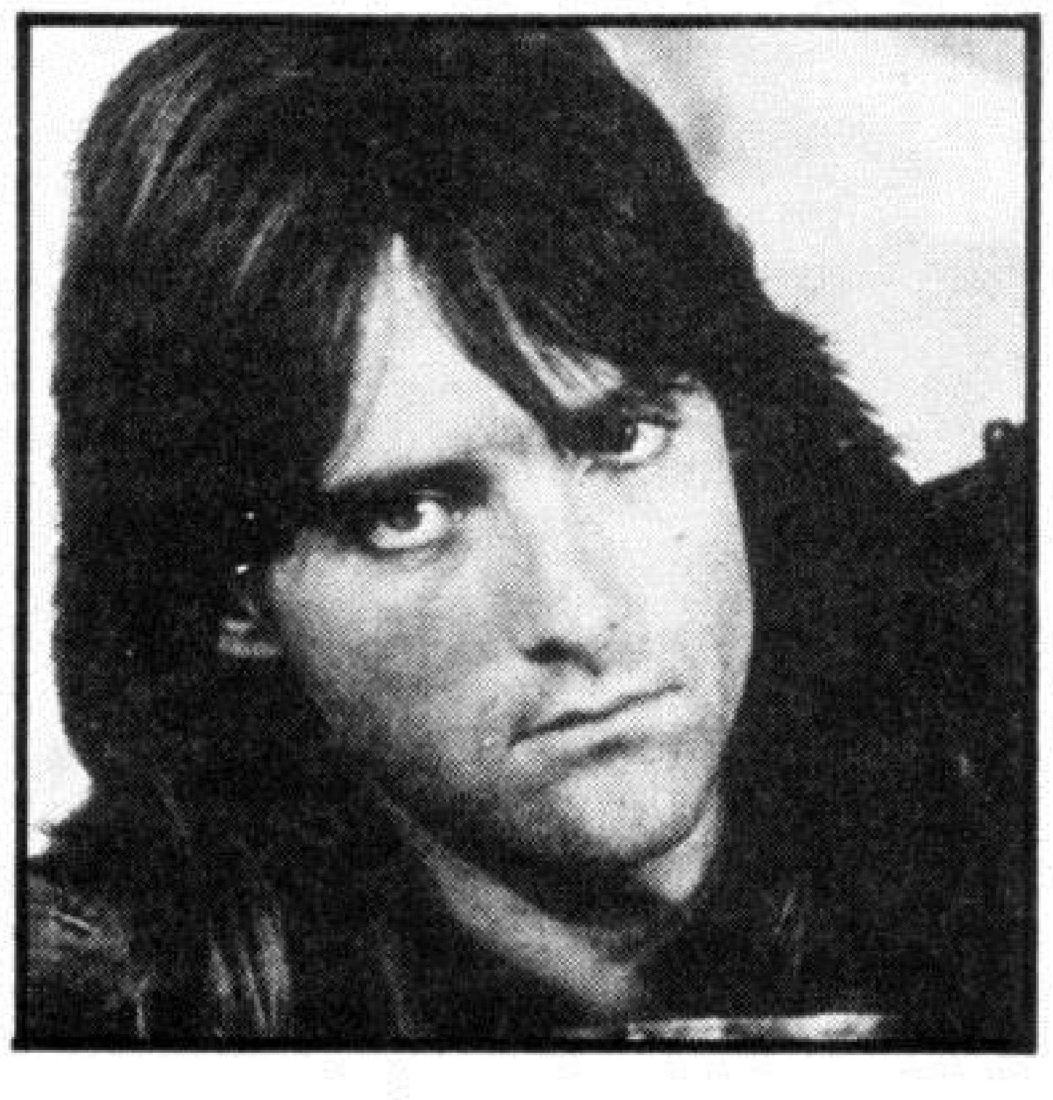












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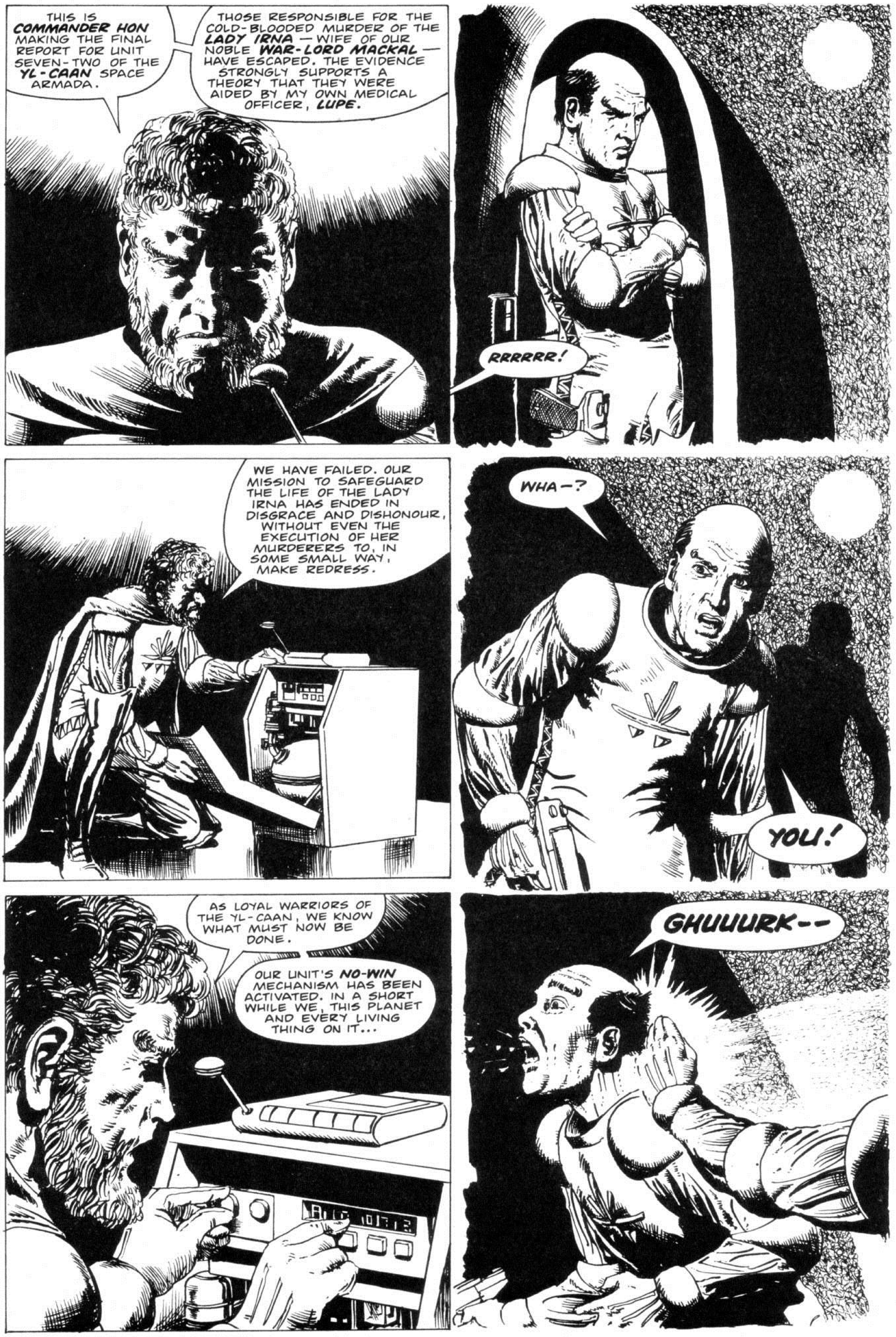
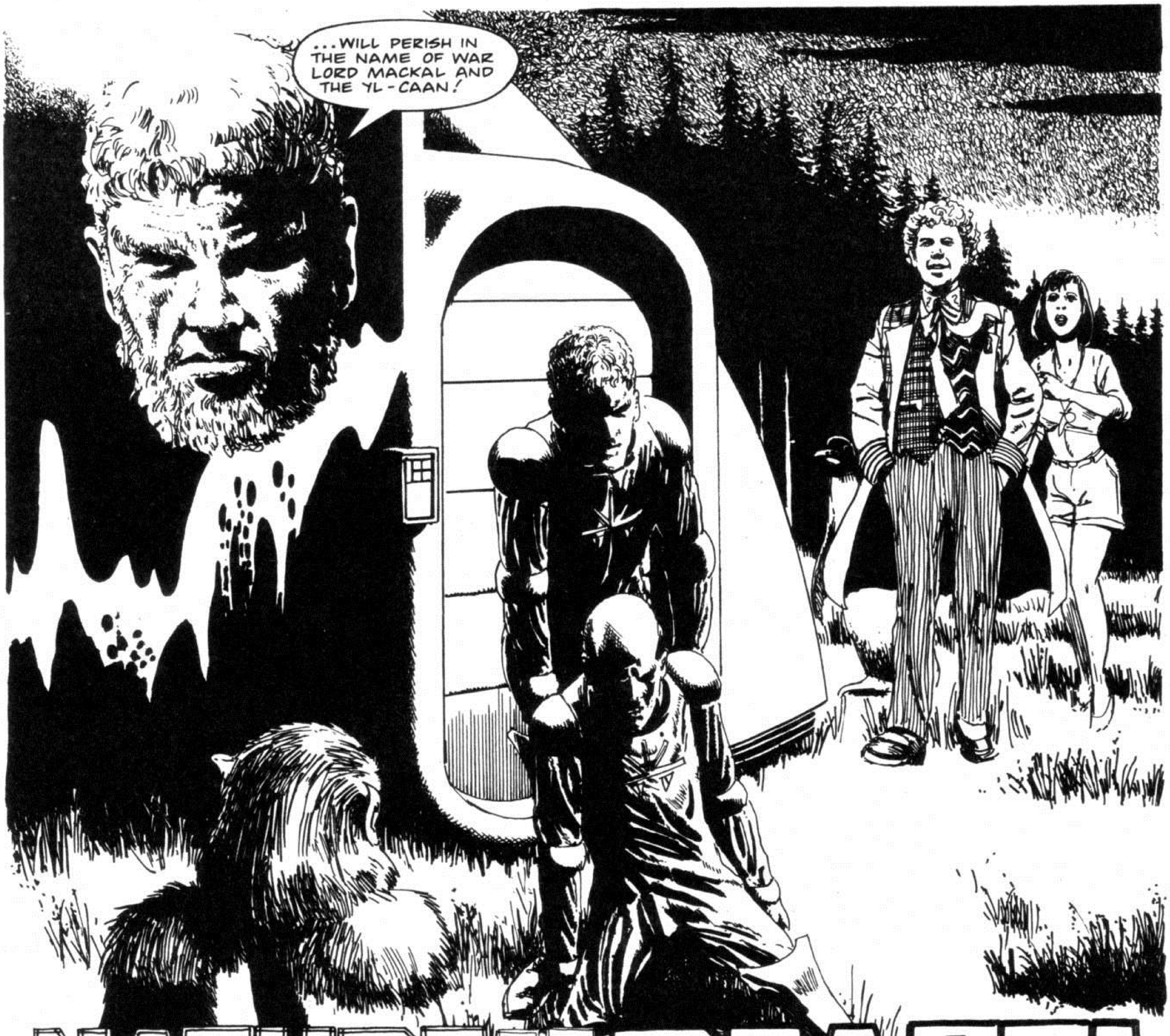
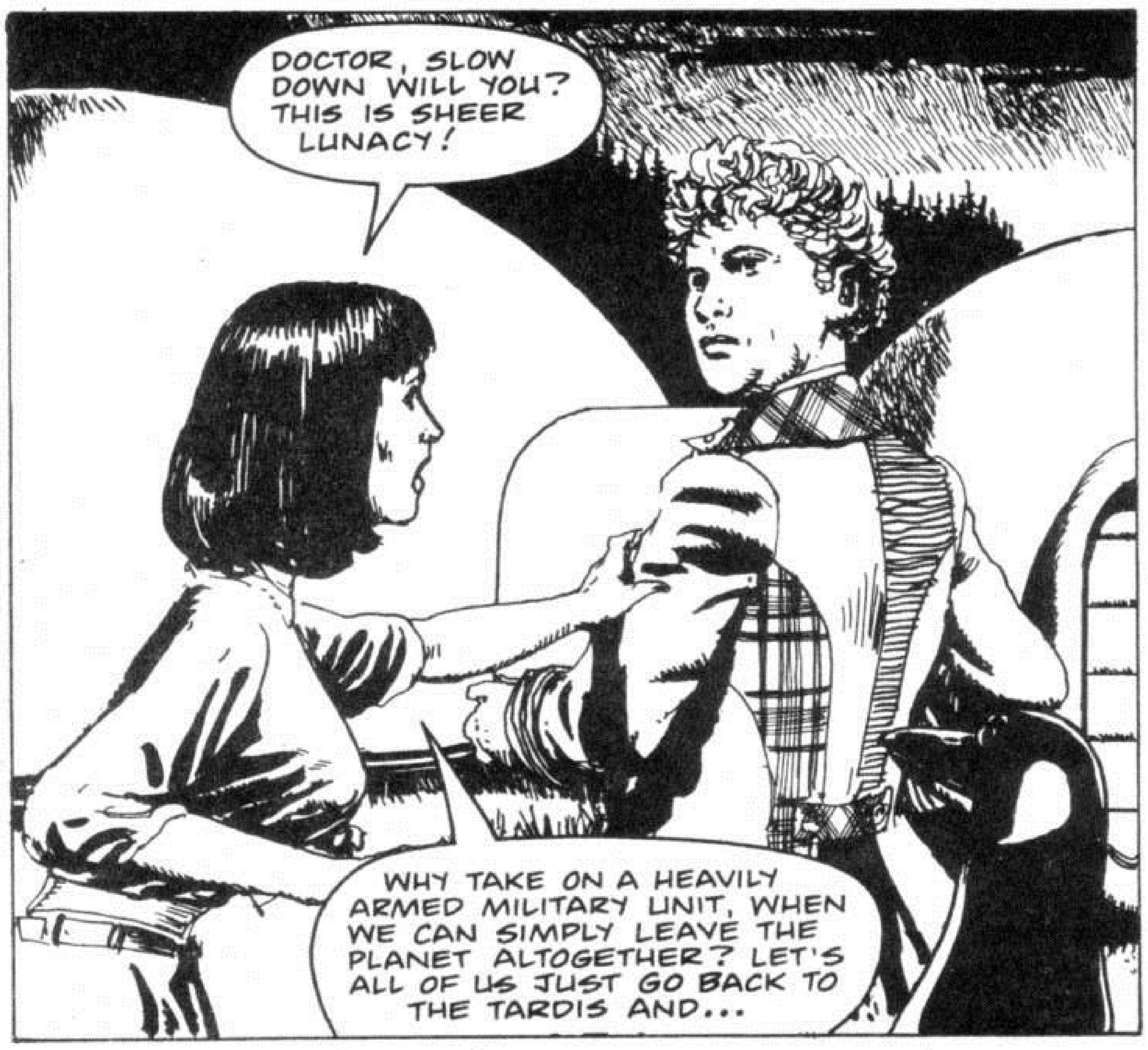
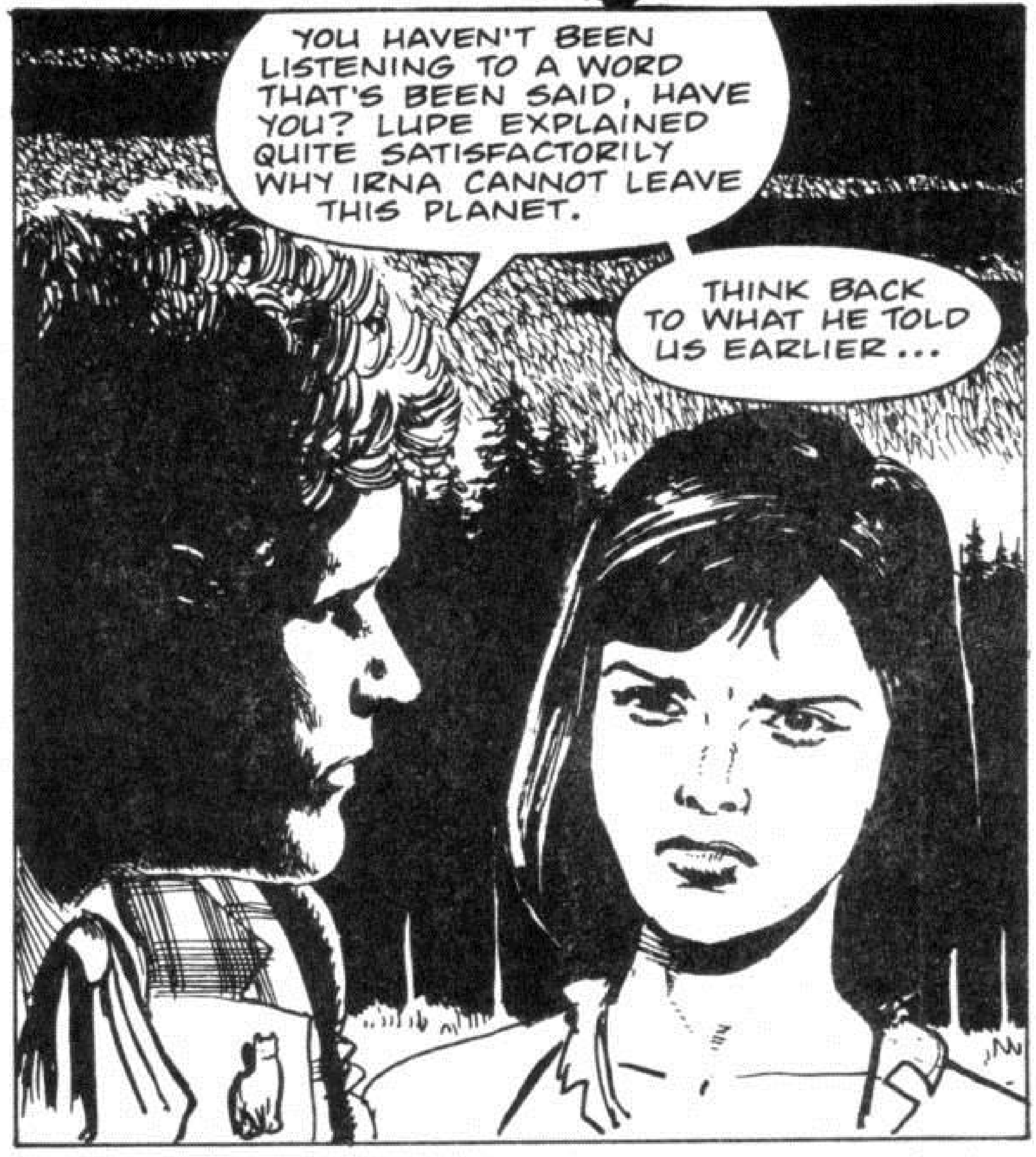

THIS IS **COMMANDER HON** MAKING THE FINAL REPORT FOR UNIT SEVEN-TWO OF THE **YL-CAAN** SPACE ARMADA.
THOSE RESPONSIBLE FOR THE COLD-BLOODED MURDER OF THE **LADY IRNA** — WIFE OF OUR NOBLE **WAR-LORD MACKAL** — HAVE ESCAPED. THE EVIDENCE STRONGLY SUPPORTS A THEORY THAT THEY WERE AIDED BY MY OWN MEDICAL OFFICER, **LUPE.**
RRRRRR!
WE HAVE FAILED. OUR MISSION TO SAFEGUARD THE LIFE OF THE LADY IRNA HAS ENDED IN DISGRACE AND DISHONOUR, WITHOUT EVEN THE EXECUTION OF HER MURDERERS TO, IN SOME SMALL WAY, MAKE REDRESS.
WHA—?
YOU!
AS LOYAL WARRIORS OF THE YL-CAAN, WE KNOW WHAT MUST NOW BE DONE.
OUR UNIT'S **NO-WIN** MECHANISM HAS BEEN ACTIVATED. IN A SHORT WHILE WE, THIS PLANET AND EVERY LIVING THING ON IT...
GHUUURK--

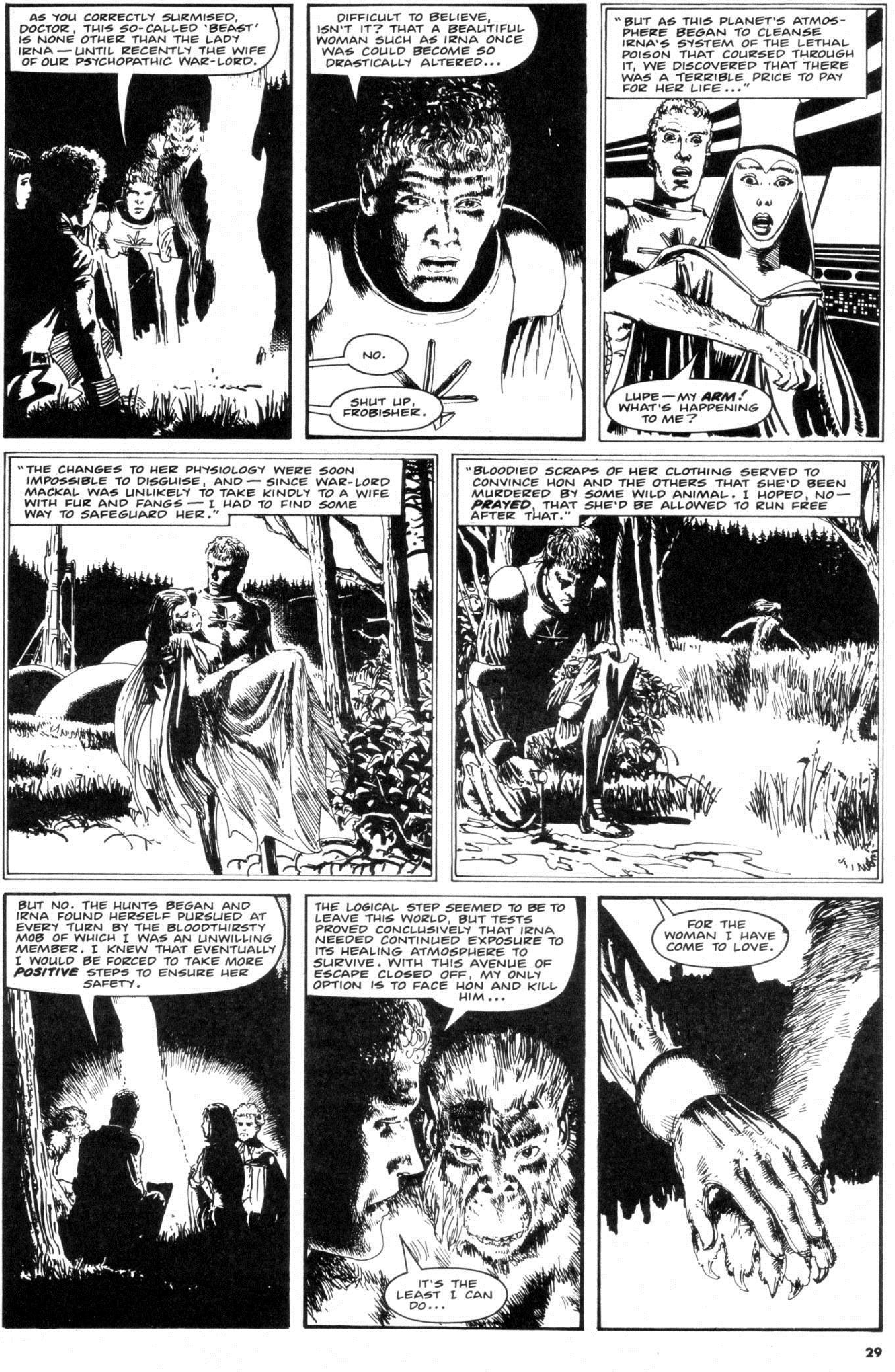

...WILL PERISH IN THE NAME OF WAR LORD MACKAL AND THE YL-CAAN!

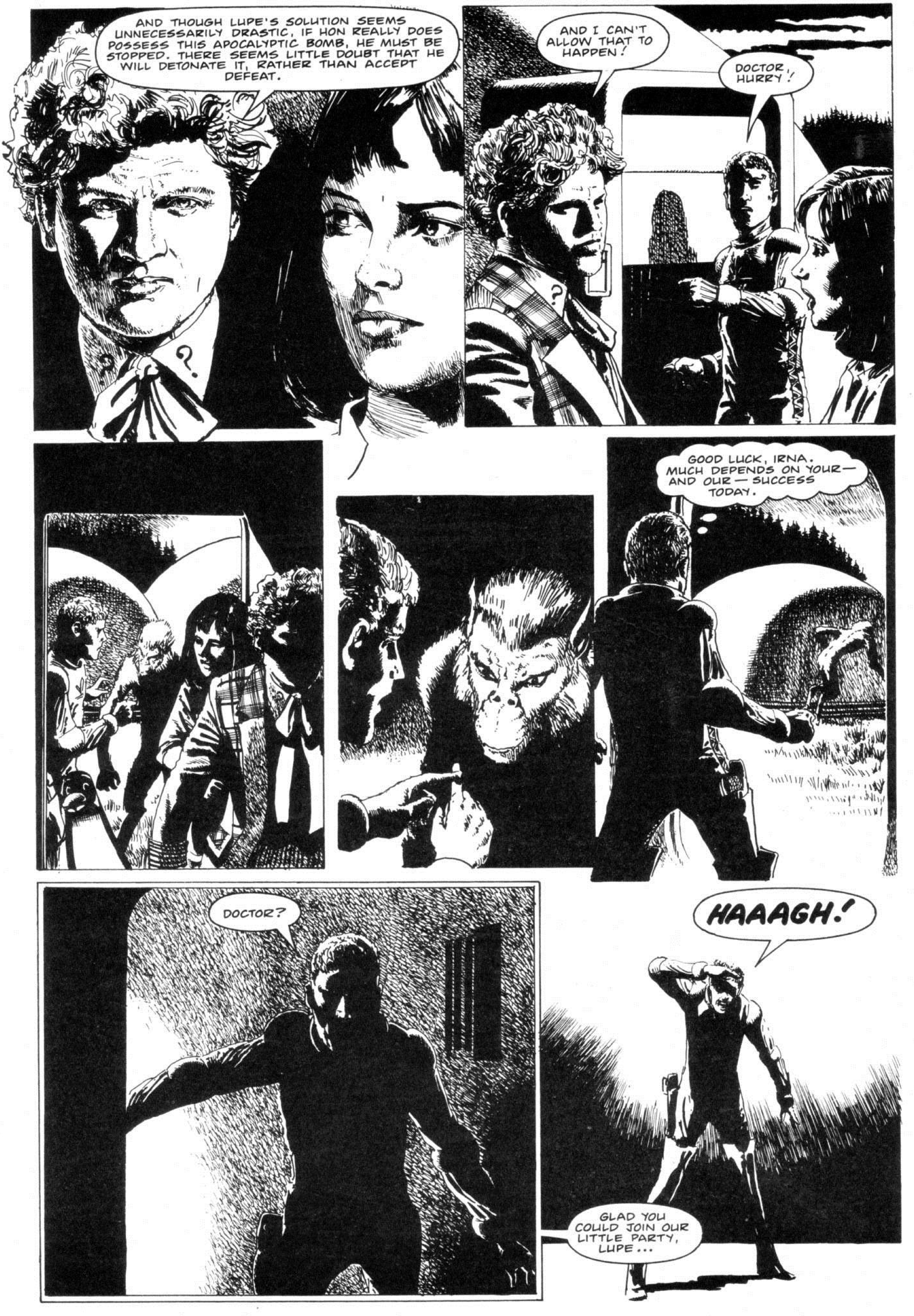
NATURE OF THE BEAST!

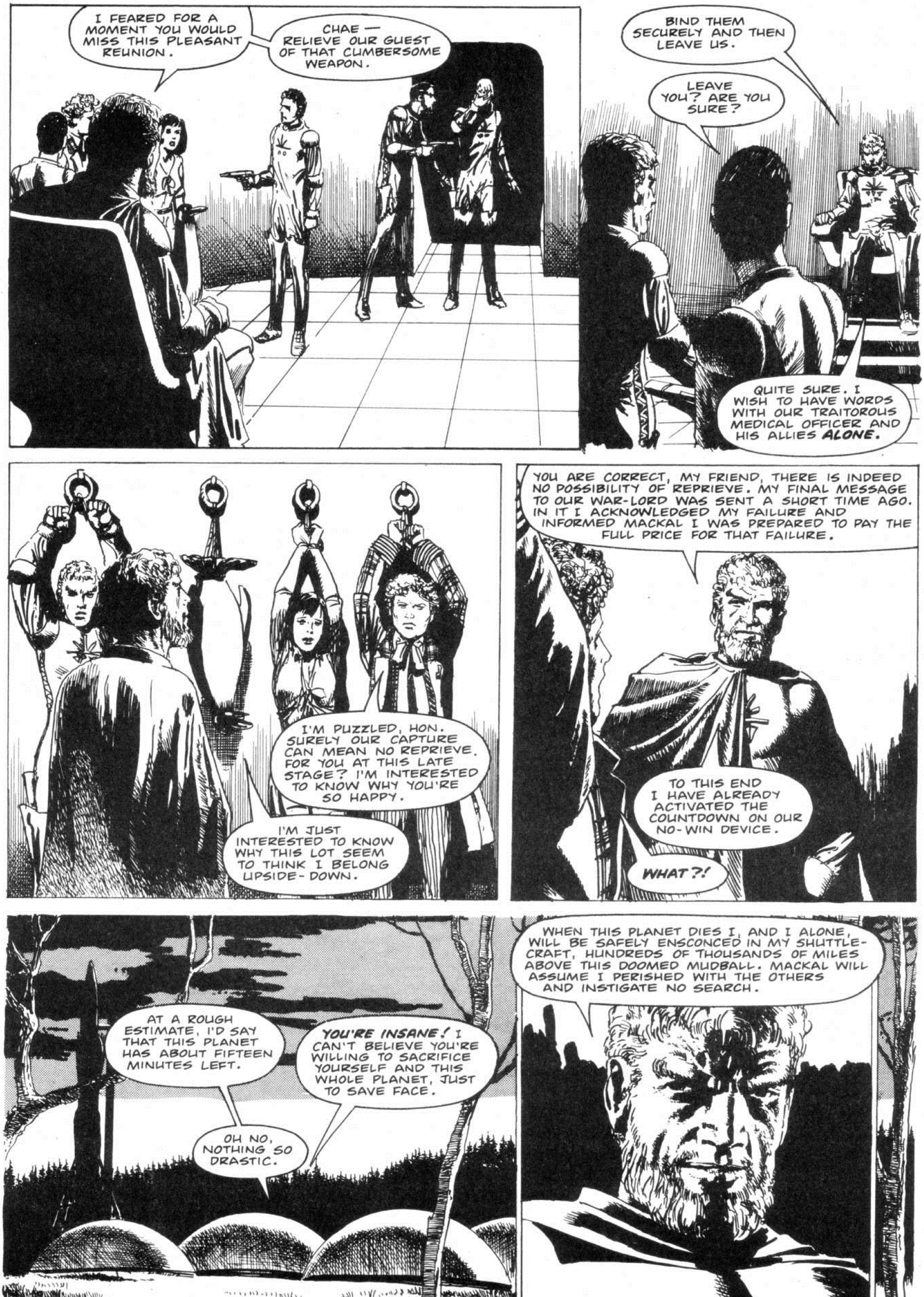
EPISODE THREE


DOCTOR, SLOW DOWN WILL YOU? THIS IS SHEER LUNACY!
WHY TAKE ON A HEAVILY ARMED MILITARY UNIT, WHEN WE CAN SIMPLY LEAVE THE PLANET ALTOGETHER? LET'S ALL OF US JUST GO BACK TO THE TARDIS AND...


YOU HAVEN'T BEEN LISTENING TO A WORD THAT'S BEEN SAID, HAVE YOU? LUPE EXPLAINED QUITE SATISFACTORILY WHY IRNA CANNOT LEAVE THIS PLANET.
THINK BACK TO WHAT HE TOLD US EARLIER...

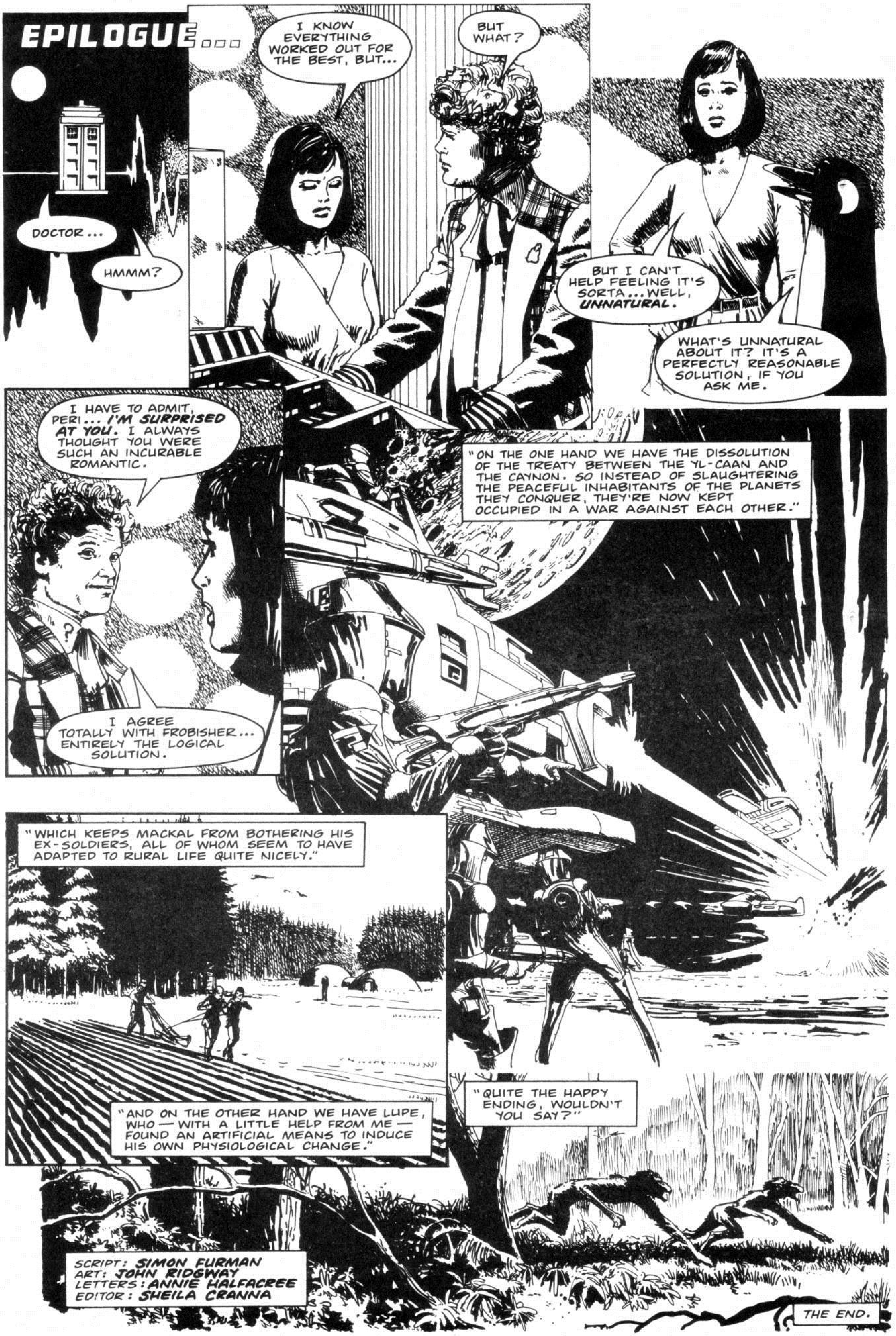

AS YOU CORRECTLY SURMISED, DOCTOR, THIS SO-CALLED 'BEAST' IS NONE OTHER THAN THE LADY IRNA — UNTIL RECENTLY THE WIFE OF OUR PSYCHOPATHIC WAR-LORD.
DIFFICULT TO BELIEVE, ISN'T IT? THAT A BEAUTIFUL WOMAN SUCH AS IRNA ONCE WAS COULD BECOME SO DRASTICALLY ALTERED...
NO.
SHUT UP, FROBISHER.
"BUT AS THIS PLANET'S ATMOSPHERE BEGAN TO CLEANSE IRNA'S SYSTEM OF THE LETHAL POISON THAT COURSED THROUGH IT, WE DISCOVERED THAT THERE WAS A TERRIBLE PRICE TO PAY FOR HER LIFE..."
LUPE — MY **ARM**! WHAT'S HAPPENING TO ME?
"THE CHANGES TO HER PHYSIOLOGY WERE SOON IMPOSSIBLE TO DISGUISE, AND — SINCE WAR-LORD MACKAL WAS UNLIKELY TO TAKE KINDLY TO A WIFE WITH FUR AND FANGS — I HAD TO FIND SOME WAY TO SAFEGUARD HER."
"BLOODIED SCRAPS OF HER CLOTHING SERVED TO CONVINCE HON AND THE OTHERS THAT SHE'D BEEN MURDERED BY SOME WILD ANIMAL. I HOPED, NO — **PRAYED**, THAT SHE'D BE ALLOWED TO RUN FREE AFTER THAT."
BUT NO. THE HUNTS BEGAN AND IRNA FOUND HERSELF PURSUED AT EVERY TURN BY THE BLOODTHIRSTY MOB OF WHICH I WAS AN UNWILLING MEMBER. I KNEW THAT EVENTUALLY I WOULD BE FORCED TO TAKE MORE **POSITIVE** STEPS TO ENSURE HER SAFETY.
THE LOGICAL STEP SEEMED TO BE TO LEAVE THIS WORLD, BUT TESTS PROVED CONCLUSIVELY THAT IRNA NEEDED CONTINUED EXPOSURE TO ITS HEALING ATMOSPHERE TO SURVIVE. WITH THIS AVENUE OF ESCAPE CLOSED OFF, MY ONLY OPTION IS TO FACE HON AND KILL HIM...
IT'S THE LEAST I CAN DO...
FOR THE WOMAN I HAVE COME TO LOVE.


AND THOUGH LUPE'S SOLUTION SEEMS UNNECESSARILY DRASTIC, IF HON REALLY DOES POSSESS THIS APOCALYPTIC BOMB, HE MUST BE STOPPED. THERE SEEMS LITTLE DOUBT THAT HE WILL DETONATE IT, RATHER THAN ACCEPT DEFEAT.
AND I CAN'T ALLOW THAT TO HAPPEN!
DOCTOR, HURRY!
GOOD LUCK, IRNA. MUCH DEPENDS ON YOUR— AND OUR— SUCCESS TODAY.
DOCTOR?
HAAAGH!
GLAD YOU COULD JOIN OUR LITTLE PARTY, LUPE...


I FEARED FOR A MOMENT YOU WOULD MISS THIS PLEASANT REUNION.
CHAE — RELIEVE OUR GUEST OF THAT CUMBERSOME WEAPON.
BIND THEM SECURELY AND THEN LEAVE US.
LEAVE YOU? ARE YOU SURE?
QUITE SURE. I WISH TO HAVE WORDS WITH OUR TRAITOROUS MEDICAL OFFICER AND HIS ALLIES **ALONE**.
I'M PUZZLED, HON. SURELY OUR CAPTURE CAN MEAN NO REPRIEVE. FOR YOU AT THIS LATE STAGE? I'M INTERESTED TO KNOW WHY YOU'RE SO HAPPY.
I'M JUST INTERESTED TO KNOW WHY THIS LOT SEEM TO THINK I BELONG UPSIDE-DOWN.
YOU ARE CORRECT, MY FRIEND, THERE IS INDEED NO POSSIBILITY OF REPRIEVE. MY FINAL MESSAGE TO OUR WAR-LORD WAS SENT A SHORT TIME AGO. IN IT I ACKNOWLEDGED MY FAILURE AND INFORMED MACKAL I WAS PREPARED TO PAY THE FULL PRICE FOR THAT FAILURE.
TO THIS END I HAVE ALREADY ACTIVATED THE COUNTDOWN ON OUR NO-WIN DEVICE.
WHAT?!
AT A ROUGH ESTIMATE, I'D SAY THAT THIS PLANET HAS ABOUT FIFTEEN MINUTES LEFT.
YOU'RE INSANE! I CAN'T BELIEVE YOU'RE WILLING TO SACRIFICE YOURSELF AND THIS WHOLE PLANET, JUST TO SAVE FACE.
OH NO, NOTHING SO DRASTIC.
WHEN THIS PLANET DIES I, AND I ALONE, WILL BE SAFELY ENSCONCED IN MY SHUTTLE-CRAFT, HUNDREDS OF THOUSANDS OF MILES ABOVE THIS DOOMED MUDBALL. MACKAL WILL ASSUME I PERISHED WITH THE OTHERS AND INSTIGATE NO SEARCH.

I HAVE MY EYE ON A NICE LITTLE PLANET IN THE HYDRUS SYSTEM FOR MY RETIREMENT.
KAAROOOM
WELL, THERE HE GOES. I SUPPOSE THERE'S NO CHANCE OF CONVINCING THE OTHERS OF HIS TREACHERY?
NO POINT. EVEN IF YOU SUCCEEDED, HON WAS THE ONLY ONE WHO COULD HAVE DEACTIVATED THE BOMB. FOR THAT MATTER, HON WAS THE ONLY ONE WHO KNEW WHAT IT LOOKED LIKE.
HOW CAN YOU TWO DISCUSS THIS SO RATIONALLY?! WE'RE GOING TO DIE, **DON'T YOU UNDERSTAND?**
THERE IS LITTLE WE CAN D—
IRNA!
HURRY, IRNA—THERE IS STILL A CHANCE WE CAN MAKE IT TO THE DOCTOR'S CRAFT. WE HAVE NO OPTION LEFT NOW; TO STAY HERE IS CERTAIN DEATH
COME ALONG, MAN... THERE'S NOT A MOMENT TO LOSE.
YES, HURRY—**PLEASE.**

RELAX, DOCTOR. I'VE JUST HEARD SOME VERY GOOD NEWS.
OH YES?
YES. I KNEW WHEN WE FIRST DECIDED ON THIS COURSE OF ACTION THAT WE HAD NO CHANCE OF FINDING THE NO-WIN DEVICE IN TIME TO PREVENT ITS DETONATION. BUT IRNA, WITH HER EXTREMELY ACUTE SENSES, DID.
ONCE SHE HAD FOUND THE DEVICE SHE RETURNED TO REPORT — ONLY TO FIND US ALL PRISONERS.
UNDERSTANDING HON'S INTENTION, SHE FELT THAT HE SHOULD HAVE SOME FORM OF GOING-AWAY PRESENT TO KEEP HIM COMPANY ON HIS LONG JOURNEY...


EPILOGUE...
DOCTOR...
HMMM?
I KNOW EVERYTHING WORKED OUT FOR THE BEST, BUT...
BUT WHAT?
BUT I CAN'T HELP FEELING IT'S SORTA... WELL, UNNATURAL.
WHAT'S UNNATURAL ABOUT IT? IT'S A PERFECTLY REASONABLE SOLUTION, IF YOU ASK ME.
I HAVE TO ADMIT, PERI... I'M SURPRISED AT YOU. I ALWAYS THOUGHT YOU WERE SUCH AN INCURABLE ROMANTIC.
I AGREE TOTALLY WITH FROBISHER... ENTIRELY THE LOGICAL SOLUTION.
"ON THE ONE HAND WE HAVE THE DISSOLUTION OF THE TREATY BETWEEN THE YL-CAAN AND THE CAYNON. SO INSTEAD OF SLAUGHTERING THE PEACEFUL INHABITANTS OF THE PLANETS THEY CONQUER, THEY'RE NOW KEPT OCCUPIED IN A WAR AGAINST EACH OTHER."
"WHICH KEEPS MACKAL FROM BOTHERING HIS EX-SOLDIERS, ALL OF WHOM SEEM TO HAVE ADAPTED TO RURAL LIFE QUITE NICELY."
"AND ON THE OTHER HAND WE HAVE LUPE, WHO — WITH A LITTLE HELP FROM ME — FOUND AN ARTIFICIAL MEANS TO INDUCE HIS OWN PHYSIOLOGICAL CHANGE."
"QUITE THE HAPPY ENDING, WOULDN'T YOU SAY?"
THE END.

SCRIPT: **SIMON FURMAN**
ART: **JOHN RIDGWAY**
LETTERS: **ANNIE HALFACREE**
EDITOR: **SHEILA CRANNA**

ARCHIVES

Carnival of MONSTERS

First shown: January 1973.

EPISODE ONE

With the Doctor's ability to travel in time and space restored, he decides to take Jo on a trial journey, hoping to land on the famous blue planet of Metebelis Three.

However, they appear to arrive in a rather smelly cargo hold with only some chickens for company. Jo notices a crate marked 'Singapore' and leaves with the Doctor, who wants to take a look around.

Elsewhere, on the planet Inter Minor, more arrivals are taking place, this time through the cargo thruster. Two brightly clad people are busy recovering their Scope (a miniaturised peepshow of Galaxy life forms) from the thruster. The older one is a flamboyant con man and side show artiste called Vorg, while his pretty female assistant is known as Shirna.

While they are busy with their Scope, two of the planet's leading officials are preparing to meet the new arrivals. Kalik, brother of the President, is bemoaning the fact that the planet is allowing aliens to visit. His companion agrees with him. Suddenly, there is a distraction. One of the slave workers, known as Functionaries is making a speech inciting his fellows to rebel. Quickly Kalik shoots him down, his blaster set on stun, so that a physical and mental examination of the rebel will be possible. This done, Kalik and Orum turn their attentions to Vorg and Shirna.

Meanwhile, Jo and the Doctor have found their way to the deck of the ship. Jo is now convinced they are on Earth, but the Doctor is not so sure – he senses there is something very wrong here. Entering a passage, they hear voices coming from a little saloon and it is soon evident from what they overhear that this is a 1920s ship en route to Singapore from England. The occupants of the room appear to include an old Major, his daughter Claire and a young officer called Andrews. After some small talk, Andrews asks Claire to take a turn around the deck with him. The Major declines to join them, saying he wants to finish his book before they arrive in Bombay.

The Doctor tells Jo that he still doesn't think this is Earth and he suggests returning to the TARDIS. Then, they hear Claire scream – she rushes into the little saloon with Andrews, who tells the Major that they are under attack from some sort of sea monster. The Doctor and Jo look out and see the monster, which the Doctor identifies as a plesiosaurus. If this is the 1920s, then the plesiosaurus ought to have been extinct for millions of years.

Andrews goes off to fetch a rifle, while the Major consoles Claire. Jo and the Doctor try to creep away unnoticed, but the Major spots them. Jo tries to convince the surprised father and daughter that they are passengers too, and that the Doctor is her uncle. At this point, Andrews returns and says that the Major and Claire are the only passengers on board – therefore the Doctor and Jo are stowaways.

On Inter Minor, Vorg and Shirna have problems of their own. The Functionaries are fascinated by their Scope and gather round it. Immediately putting on his best showman act, Vorg starts to promote the machine. He says the Scope is a carnival of monsters, a kind of technological goldfish bowl where different life-forms can be observed in their own natural habitats. The Functionaries are frightened away by this act, however, and it is then that Shirna notices a systems defect flashing on the machine. Vorg gets his tool-box out.

All this is watched by the scornful figures of Orum and Kalik. Another of their rank, Pletrac, joins them, bringing further news of unrest among the Functionaries. While they discuss the situation, Vorg locates the fault – he says it is a small blue box, and that he will have to remove it from the circuit.

Back on the ship, Andrews has decided to lock the Doctor and Jo up until the Captain is ready to see them. On the way to the Major's cabin, where they are to be held, the Doctor notices an octagonal plate in a passage floor. Not only can Andrews not explain it – he can't see it either!

Once locked in, the Doctor finally realises what has hap- ▶

◀ pened, because of the name of the ship, the *S.S. Bernice*. In its day, it was as famous as the *Marie Celeste* – it was a ship which simply disappeared. Escaping from the cell using Jo's skeleton keys, the Doctor decides to open the metal floor plate. To do so, he needs a tool from the TARDIS.

On the way back to get it, they hear the ship's occupants going through exactly the same conversation about the sea monster as before. The Doctor says they have been programmed to repeat their behaviour as part of a simple display of livestock. Once back inside the TARDIS, the Doctor rapidly comes out again when Jo screams. Following her gaze, he watches horrified as a giant hand reaches into the hold and removes the TARDIS.

EPISODE TWO

The Doctor says that to retrieve the TARDIS, they must find a way off the ship. Vorg has got the miniature TARDIS, which he says he must return if it is to remain small.

Having checked their credentials, the officials now wish to know about Vorg and Shirna's Scope. The Doctor and Jo are making their cautious way back to the metal plate outside the Major's cabin. Passing through the saloon, they are caught by the Major, who does not recognise them.

Meanwhile, Vorg is shattered to learn that the officials do not regard their status as entertainers sufficient to warrant them a visa. He is told that he, Shirna and the Scope must all leave as soon as possible. Vorg appeals, claiming that they must see his Scope in action. The officials agree to this but remain unimpressed at glimpses of Ogrons, ferocious creatures called Drashigs and finally the humans on the ship. Sensing he is failing to impress, Vorg adjusts the aggrometer which makes the specimens behave in a much more aggressive manner. The Doctor is now being confronted with a markedly more threatening Andrews. A fight ensues in which the Doctor knocks Andrews down. He and Jo escape, hotly pursued, and are caught at the metal plate. They are about to be shot when Vorg turns the aggrometer down as he doesn't want his specimens damaging each other. Their memories wiped, Andrews and the Major leave the amazed Jo and the Doctor.

Shirna has noticed that the Doctor and Jo are new to the Scope. Inside the machine, they have broken through the plate and are walking inside the Scope's innards, trying to find a way out. As they are doing so, Pletrac orders the Scope destroyed, fearing infection from the life forms within.

The Eradication is a failure. But at first the officials believe that all life inside has been disposed of, until they see that this is not the case. Kalik speculates that Vorg and Shirna are alien spies, saying that the Eradicator is now their only defence from the strangers. They search the machine for a transmitter, and find the tiny TARDIS.

All of a sudden it grows to normal height – because, Vorg explains, it was left out of the Scope's compression field for too long. Shirna now suspects that the Doctor and Jo have escaped from their circuit.

She is quite correct; the Doctor

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and Jo now find themselves in a swampy marshland. Vorg notices and says they've had it – they will be devoured by the Drashigs, who live in this circuit. Kalik wishes to watch this, and despite Shirna's protests, Vorg is too scared of having his hand bitten off by a Drashig to intervene and help them.

Inside the Scope, Jo hears a distant screaming sound. Thoroughly unnerved, she suggests returning to the cave from which they entered this circuit. The Doctor agrees, but as they turn to leave, the towering form of a hungry Drashig rises from the swamp.

EPISODE THREE

The Drashig seems to be blind, hunting by scent alone. The Doctor says they must try to reach the cave before it gets there. The viewers on Inter Minor listen fascinated as Vorg tells how the Drashigs never give up a scent, and since they are omnivores, they even eat spaceships.

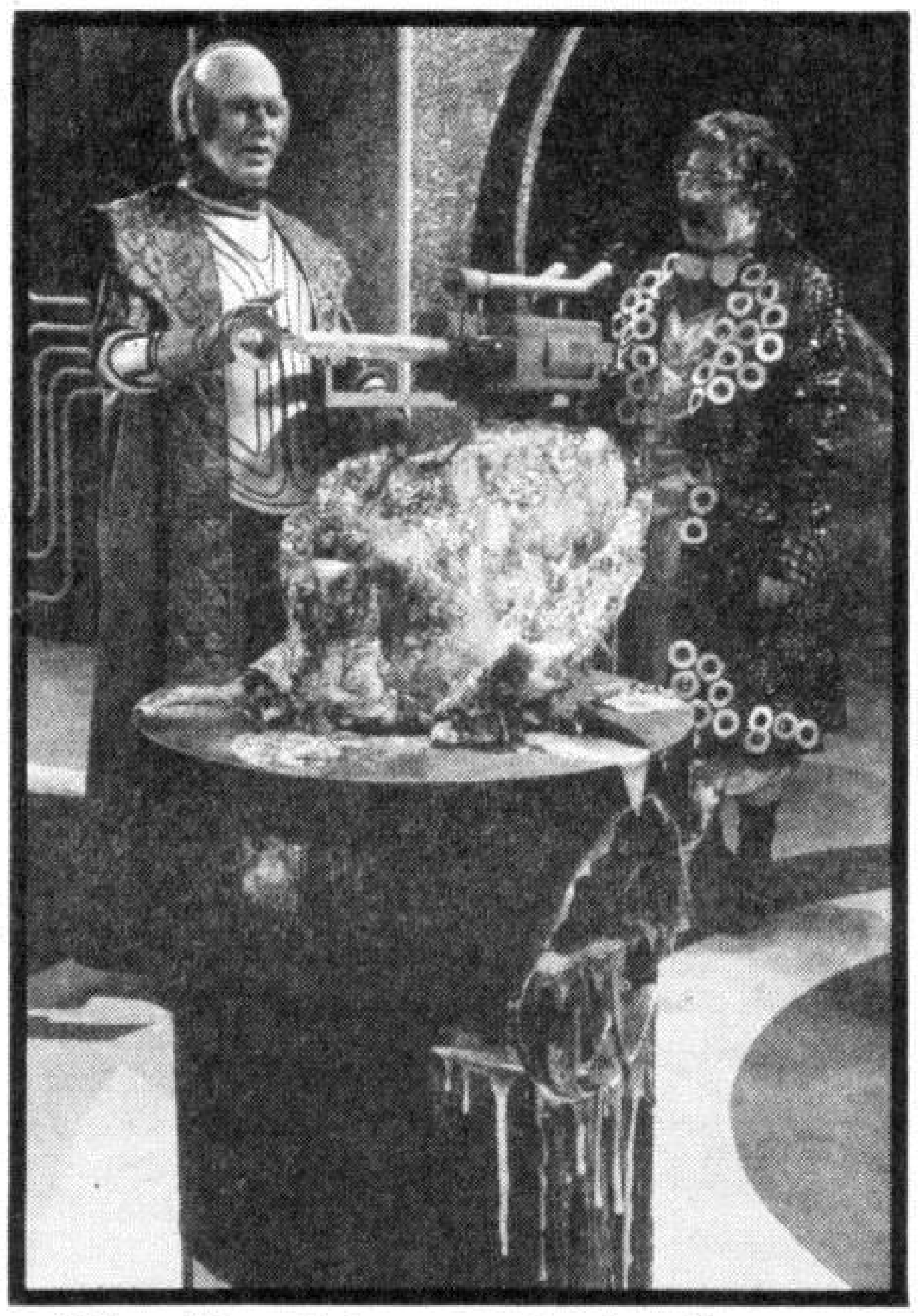
The Doctor and Jo have other ideas, however, and using distractions caused by the Doctor's sonic screwdriver are just about to reach the cave mouth when another Drashig appears to block the way. At this Vorg intervenes, giving the Doctor and Jo just enough time to get back into the cave and the Scope's workings beyond.

The Doctor now explains to Jo exactly where they are – inside a MiniScope, and that these were a kind of galactic peepshow, banned by the Time Lords because of the cruelty involved. This one must have avoided being impounded. The Doctor and Jo are now aware that the Drashigs haven't yet given up the hunt and are trying to follow them into the Scope. They rush off pursued by the giant creatures, which simply eat their way through the metal of the Scope.

After an exhausting flight through what seem to be miles of pipelines and small channels, the Doctor and Jo reach a junction with a deep chasm ahead. The Doctor says that logically there should be an extractor at the bottom of this shaft, the only way of escaping the Scope altogether.

Jo suggests going back to the ship where there is plenty of rope, and using this to get down to the exit point. Luckily for them, they come out in the ship's hold, and they begin to collect some rope, accompanied by the distant roars of the Drashigs. Then they hear the Major and Andrews approaching – both having heard the screams.

The Doctor and Jo hide, but Jo is discovered and taken up to the saloon, while the Doctor gets on with the escape plan. Andrews is telling Jo that the Captain will see her, when a much louder Drashig scream is heard from the hold. Leaving Jo with Claire, Andrews and the Major rush down. Down in the hold, the Drashig bursts through and confronts the Doctor. Just then, Andrews arrives with some armed men.



The Drashig reacts to the gunfire by crashing through the hold of the ship on to the deck where it is finally shot to pieces. In the hold, Andrews blows up another Drashig, giving the Doctor a chance to escape back into the Scope's interior. In the saloon, Jo is horrified to see that the Major, Andrews and Claire have all slipped back into their original behaviour patterns. She rushes off to find the Doctor, watched by a bemused Major.

On Inter Minor, Shirna confirms to Kalik that the Drashigs have broken out of their circuit, and might break out of the Scope. Taking Orum to one side, Kalik says that this could serve his purpose by providing an opportunity to take over from his brother to lead a new, stronger, more traditional form of government – with Kalik as its president. The Eradicator would be used to destroy the Drashigs and the Scope.

At this, Vorg announces that the Scope's power seems to be fading. He insists that there will be enough power left for him to make the necessary repairs but inside the machine, the Doctor can see that it is beyond repair. Finally reaching the extractor, the Doctor forces his way out. Under the horrified gaze of the Inter Minor officials, Vorg and Shirna, the Doctor's tiny body stumbles from the Scope and promptly collapses.

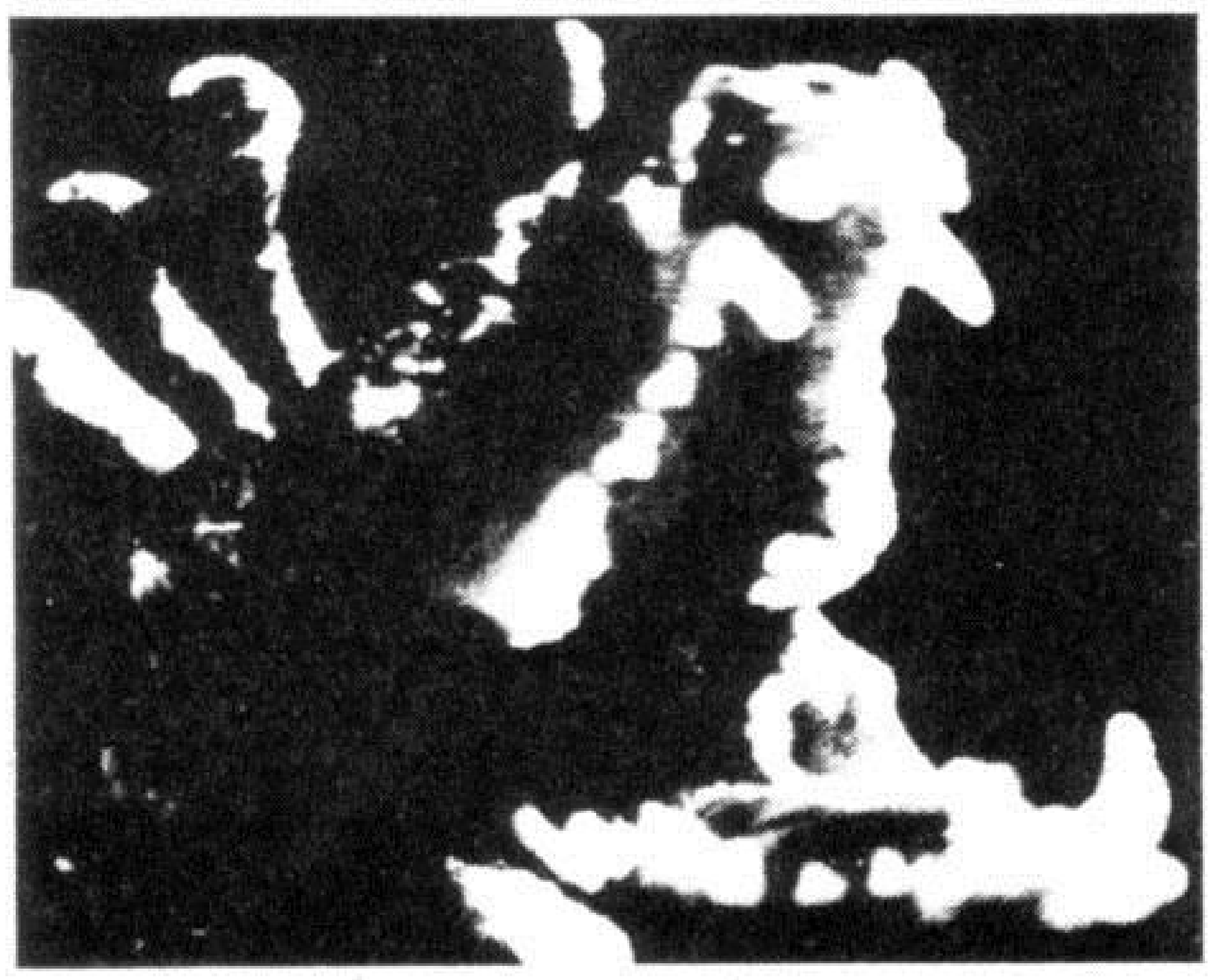
EPISODE FOUR

The Doctor grows to full height and Pletrac, fearing alien infection, orders his destruction at once. Kalik prevents this, having sabotaged the Eradicator until his purposes suited him. At this point the Doctor intervenes and says they will not harm him. Finding out his location, he sees the TARDIS and assumes an air of authority. He accuses the officials of operating an illegal Scope and says they must help him rescue Jo from inside.

The officials appear to swallow this, while Vorg and Shirna decide he must be a showman like themselves. The Doctor goes over to examine the Scope. Vorg decides to help him and is very surprised when the Doctor rounds on him for calmly accepting that the Scope is going to fail, killing all its occupants. On the ship, Jo has made her way back to the hold, only to be caught yet again by Andrews. Locked in the Major's cabin, she waits a short time before using her skeleton keys on the door again.

Back on Inter Minor, Vorg and Shirna realise that the Drashigs will soon break out of the Scope. They try to leave but are stopped – Kalik wants Vorg on hand to take the blame if his rebellion goes wrong.

The Doctor has managed to rig up a system whereby he will be transported back into the Scope, and by switching a linked button (fed through the TARDIS time travel facility), it will return the Doctor and Jo to the planet and all the occupants of the Scope to their rightful places in the Universe. ▶



Just as he is going to be interrogated, the Doctor is transported back into the Scope by Vorg's intervention.

The enraged Pletrac fires at the Doctor's link-up, damaging it badly.

The Doctor finds Jo in the hold and they return to the Scope's innards to await Vorg's rescue. Urged on by Shirna, Vorg is trying as hard as he can to repair the damage inflicted by Pletrac's blaster. Inside the Scope, the life support system is beginning to fail and the Doctor and Jo find it increasingly hard to breathe.

On the ship, the Major, Andrews and Claire sink into unconsciousness as does Jo. Finally the Doctor succumbs too, unaware that Vorg is about to make the last vital re-connection. Orum meanwhile informs Kalik that his dream of rebellion will have to wait now, as Pletrac has arrived to dispose of the Scope. Kalik draws a gun forcing Orum to delay Pletrac. In the time available, Kalik forces open the extractor on the Scope's side, freeing a Drashig.

The Drashig grows to an enormous height and immediately consumes Kalik, while the others in the area flee for their lives. Acting very quickly, Vorg snatches the abandoned Eradicator and fires at the massive creature. He then destroys all the other omnivores now breaking out from the Scope. This done, he preens himself only to be reminded about the Doctor's escape switch by Shirna's hurried voice.

At first it seems as if all the power has drained away and then there seems to be a slight hum as the machine revives for one last time. Pulling the switch home, Vorg and Shirna wait.

Inside the Scope, slowly but surely, all the specimens vanish and re-appear in their rightful times and places. The Doctor and Jo re-materialise next to the TARDIS and awaken to find a joyful Vorg greeting them. The *S.S. Bernice* returns to 1926, at last able to finish its voyage, while the Major is finally allowed to finish his book. Claire struggles to remember the events buried deep in her memory but gives up.

Vorg is now surrounded by an admiring band of Functionaries and officials, busily recounting, in highly exaggerated and mock-heroic style, how he saved the day for Inter Minor. The Doctor and Jo announce their departure, but Pletrac says they must wait until the Court of Inquiry has finished. Humouring him, the time travellers begin to edge towards the TARDIS. Unwittingly, Vorg provides a diversion with one of his old money-making side shows. Jo says he will probably end up as President. The TARDIS departs, watched by an amused and slightly incredulous Shirna.

◆

CARNIVAL OF MONSTERS starred **Jon Pertwee** with **Katy Manning.** With guest stars **Leslie Dwyer** as Vorg, **Cheryl Hall** as Shirna, **Michael Wisher** as Kalik, **Tenniel Evans** as Major Daly and **Ian Marter** as Andrews.

fact file

THE ORIGINS

Carnival of Monsters began its life as a storyline entitled *Peepshow* by its author Robert Holmes. He was a great fan of the Victorian-Edwardian period of English history, recognising it as a society that was becoming fossilised. He thought it would be ideal to satirise it in his latest *Doctor Who* script, making the characters go round and round in a continual circle.

Holmes kept the cast of Inter Minor separate from the cast on board the ship, so that the two could be recorded in different studio sessions, with only the Doctor and Jo crossing over. The main monsters, the Drashigs, were actually an anagram of dishrag, while the creatures themselves were mostly hand puppets created with a latex moulding over a basic animal skull head.

The director was Barry Letts, under his director/producer contract, and this was recorded as the opening story of the season, which is why he decided to take it on. If he had chosen a later script, his job as producer would have been neglected in the amount of time needed to spend on the directing. Letts took his crew to film in a pensioned-off Auxiliary Fleet Ship moored in the Thames, and then on to some marshes near Burnham-on-Crouch.

THE CAST

Letts' cast included Tenniel Evans – an actor who had been a friend and colleague of Jon Pertwee's for many years – as the Major, as well as Ian Marter, whom Letts had auditioned two years before for the part of Captain Yates and later cast as Surgeon Lieutenant Harry Sullivan. Leslie Dwyer, now of *Hi-de-Hi!* fame, took the part of Vorg, while regularly seen Michael Wisher played the chief villain Kalik.

Wisher says of his character: "Kalik was the one who had the whips in the cupboard. In another age he'd have been in charge of the Spanish Inquisition or the Gestapo. He's the type of character who dealt in fear and the basis of that fear was information. Great fun to play."

Designer Roger Liminton based the interior of the Scope's working on Robert Holmes' loose description that it must look like the interior of an expensive and complicated watch. Lots of coloured lighting, a few *Top of the Pops* sets, and some clever misleading camerawork combined to give an opulent effect.

For some long shots to show the size of the place, the camera would be placed at the far end of the studio, while Katy Manning and Jon Pertwee were directed to walk along a rampart. C.S.O. (colour separation overlay) was then used to superimpose a high ceiling and surround for the place, making it appear vast. C.S.O., a characteristic of Barry Letts' work, was very much in evidence in this story, and some of it has never been equalled.

The manifestation of the TARDIS as it grows outside the Scope's compression field was achieved in two ways. The first was by using graduated models of the TARDIS and cutting to close-up reactions while a larger model was put in a smaller one's place. Then, for the final effect, C.S.O. was used to 'grow' visibly the normal police box prop, in the same way that a frog had been hugely enlarged in *The Claws of Axos.* Letts then cut back to the actors' reactions, while the police box prop itself was put in position.

THE DESIGN

For Inter Minor and its occupants, the design team collaborated closely with make-up and costume to create an overall effect of greyness and drab depression. All the principal 'aliens' had to appear to be almost bald and so were fitted with grey latex head pates. Under the heat of the studio lights, however, one of these began to peel off the head of actor Terence Lodge, so that when the story was repeated in *The Five Faces of Doctor Who,* the scenes where this is most obvious were trimmed down or out.

For the attack of the Drashigs on Kalik in particular, C.S.O. was again utilised, with the slavering monster's point of view being achieved by use of a mole crane camera, which takes shots from a much higher perspective than is possible with the normal pedestal cameras. The incidental music for the story once again came from Dudley Simpson, while Terrance Dicks novelised the script.

For the scenes on the marsh location, a special form of dry ice was put in the water ravines to make it hiss and bubble, while the use of considerable amounts of explosive required a great deal of planned co-ordination.

Clips from these scenes were used in the last Jon Pertwee story, *Planet of the Spiders,* as Professor Clegg's mind investigates the Doctor's sonic screwdriver. *Carnival of Monsters'* title was thought up by Terrance Dicks, who added a line specifically to justify it.

As a story, it was a piece of Robert Holmes whimsy at its very best, a script he wrote as cheaply as possible but which Barry Letts later confessed turned out to be pretty expensive. When shown abroad some prints of the story still had the new title music dubbed onto the episodes, music later dropped by Letts as "too tinkly". One of the least remembered Pertwee adventures, *Carnival of Monsters* is also ironically one of the best.

◆ **Richard Marson.**

DOCTOR WHO
MAGAZINE